THE MAKING OF A TELEVISION DRAMA

THE 100th DOCTOR WHO STORY

DOCTOR WHO

THE STONES OF BLOOD

MARVEL

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ISSUE 34

THE STONES OF BLOOD

Serial 5C
Episodes 488 - 491
Season 16
Story 100

THE STONES OF BLOOD was the one hundredth **Doctor Who** story. It was written by **Who**-newcomer David Fisher, and is the only story of the sixteenth season set on Earth.

This issue we describe the celebrations - broadcast or otherwise - of the various anniversaries of the show that fell within this season. We also hear from director Darrol Blake, and visual effects designer Mat Irvine writes about the trials of the show.

A witness to the trials in the studio was Kevin Davies who described his visit to the second studio session in *TARDIS* magazine. With his permission, we reproduce that article here. Thanks to Kevin and Mat also for many of the behind the scenes photographs featured this issue.

For his first story, David Fisher delivered a script rich in background information - as can be seen from the extensive *trivia* section in these production notes. This depth of research and development is surely one reason for the realism of the characters and settings, and for the enduring popularity of this well-remembered story.

The sources for the ***SCRIPT*** and the similarities to other Who make it an interesting study. Anne Summerfield examines these in *Female Gothic*, and others are touched on in David Owen's *Two Thousand Light Years from Home*, but some others are worthy of noting. THE STONES OF BLOOD is similar to IMAGE OF THE FENDAHL; in particular, Thea and Miss Fay are both characters who transform into alien beings in the course of the story, and both stories involve a pagan cult. The killing of the campers is like the murder of the hiker in the earlier story. Another story cited for similarities is THE DAEMONS.

After being taken to task over script problems with THE PIRATE PLANET, it came as a more pleasant surprise to Anthony Read and Graham Williams when they received this memorandum from their department head, Graeme McDonald, in April 1978. It concerned the newest four-part story sent for approval, THE STONES OF BLOOD:

"Looks like a good serial, episode two being

Characters

Vivien Fay: Cessair of Diplos

"I've been so many things . . ."

On the surface Vivien Fay appears to be an upper middle class scientist, a product of a traditional girls' school to university career path. However, her condescending attitude - even to those who consider her a friend, such as Amelia Rumford - hides the fact that she is over four thousand years old, a fugitive criminal from the Tau Ceti star system.

Throughout the story, Miss Fey remains unflappable. She believes that the combination of the silicon Ogri and the vast technologies of the star cruiser moored in hyperspace are capable of protecting her from anything. Unaware of the true nature of the Great Seal of Diplos, which she has stolen, she only taps the merest fraction of the Segment's power. Had she been as superior as she behaves and believes, the Segment would probably have prevented her eventual fate.

Confronted by the Megara justice machines - her judges, jury and executioners - Miss Fay remains as calm as ever, her belief in her own power staying unshakeable until the end. After finally being tricked into revealing her true identity as Cessair of Diplos, she still refuses to break, accepting her perpetual sentence as one of the Nine Travellers with the haughty nobility that she has presumably maintained throughout the past four thousand years.

Cessair of Diplos - Celtic goddess, murderess and thief. Yet her real concern for Professor Rumford hints at a true humanity beneath her silver skin.

Professor Rumford

"Doctor, can I ask you a personal question? Are you from outer space?"

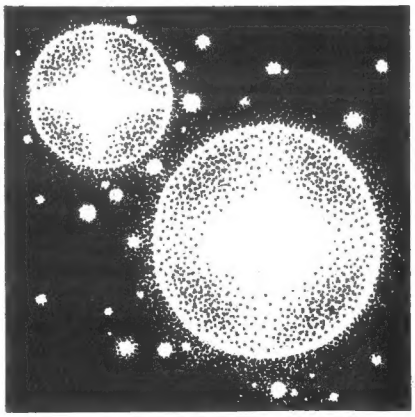
In the classic mould of the dotty old scientist, Amelia Rumford bears more than a little resemblemce to Margaret Rutherford's *Miss Marple*. Clearly absent-minded, she has an overwhelming enthusiasm and love for her chosen field of scientific study. Unfortunately it is a field which has brought her into contact with alien women and vampire monoliths.

Amelia Rumford is another example of the transient companion - one who joins for the duration. While Romana is trapped in hyperspace, it is the Professor who helps the Doctor. Indeed, she shows a brilliant scientific grasp of the esoteric philosophies needed to create the device to enter hyperspace.

She is not short of courage, she is willing to attack the Ogri - and capture it "in the cause of science."

Rumford is unchanged by her adventures. Even Cessair's fate doesn't throw her - her concern is that the circle will have to be surveyed again.

The Megara



"We are the Megara... We are justice machines... Judge, jury and executioner"

The pinnacle of bio-mechanical electronics, albeit with living cells at their centre, the two Megara are justice machines. Presumably they have been assigned by the government of Diplos to act on its behalf against Cessair.

Although capable of acting independently as prosecution and defence, when not holding court the Megara virtually speak with one voice.

All the evidence points to Vivien Fay being Cessair of Diplos, the very criminal the Megara seek, but their logical behaviour demands that they deal with the Doctor first. Despite his good intentions, the Doctor has broken the seals, and broken the law. The sentence is death.

Only by using his favourite strategem against beings of pure logic - logic itself - is the Doctor able to force the Megara to probe Fay's mind and establish her true identity.

But how will the Megara react when they return to Diplos, 4000 years on? Will they, like the justice machine the Doctor describes, judge their own creators in contempt?

Two Thousand Light Years from Home

DAVID OWEN puts on trial a story that changes style as it progresses

By the third story of season sixteen, the attentive viewer will begin to have certain expectations - perhaps beginning to anticipate what this story's segment of the Key to Time will be disguised as. That this story was set on contemporary Earth came as no surprise, following the crypto-historical restraint of THE RIBOS OPERATION, and the fantastic excesses of THE PIRATE PLANET. The attentive fan (and readers of the *Daily Telegraph* television page) will also no doubt have been aware that this was to be the series' 100th serial. Unlike previous and subsequent anniversaries and their self-indulgent wallowing in nostalgia, the only remotely possible reminder of the series' origin is that we are shown the Doctor with a female member of his own species on present-day Earth. Excepting the mysterious Mr De Vries, who fails to survive the story's second episode, and the unnamed tent occupant who appears fleetingly in the third zipping his fly, every character in this story is female - and if the Doctor were in future to be played by Joanna Lumley, even 'his' sex might be in question. Politics aside, this is an exceedingly refreshing change for a series in which the likes of Vira, Bettan, Maren and Toos have been notable exceptions.

Writer David Fisher appears to be well suited to writing for women, as the later matriarchies on Chloris (THE CREATURE FROM THE PIT) and Argolis (THE LEISURE HIVE) would demonstrate. The utter sexlessness of the Doctor is reinforced throughout this season by the presence aboard the TARDIS of Romana, who unlike intellectual companions of the past, such as Zoe and Liz Shaw, is a cultural peer of the Doctor as well. The way that Professor Rumford immediately starts fussing over Romana like a protective great-aunt contrasts very effectively with Vivienne Fay's colder response, throwing suspicion towards the latter character.

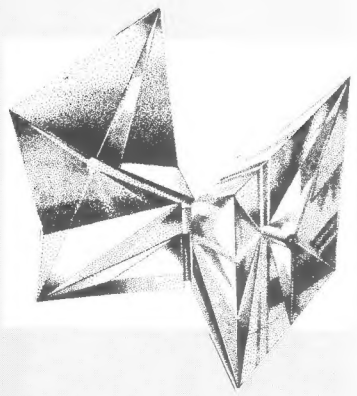
Rural settings and the apparently supernatural go together not only in **Doctor Who** but also in film, television, and literature in general. The dramatic device of an apparently other-worldly visitation concealing an actually scientific or criminal exercise is common in fiction. The added twist of the scientific having caused the superstition to begin in the first place is not uncommon in science fiction.

The common use of rural settings for this is partly due to the greater incidence of old buildings and place names outside metropolitan areas, but also the slower rate of change amongst people, and their beliefs. Crudely put, people like Miss Hawthorne (THE DAEMONS), or Granny Tyler (IMAGE OF THE FENDAHL) are unlikely to be found in Milton Keynes or Bracknell. Strangely, this story's eccentric, the superbly drawn Professor Amelia Rumford, is a devotee of science, rather than superstition, but then, as the cottage belongs to her friend, Miss Fay, it is safe to assume that she isn't a local. THE STONES OF BLOOD is a mystery story, with the apparently inexplicable events around the Nine Travellers stone circle on Boscombe Moor, and the apparent absence of the third segment of the Key to Time covering up the story of Vivienne Fay - nee Cessair of Diplos and her flight from justice with said segment.

The best mysteries leave their audiences guessing until the very end, often by incorporating a twist in the tail. This story's single greatest weakness is that this is not the case here, as the mystery has been almost completely solved by the end of episode three, and has to be replaced by an extremely entertaining, if irrelevant to the rest of the plot, episode of the popular continuing drama series *How Will The Doctor Talk His Way Out of THAT ?*

How, then, do we reach this perpendicular conclusion ? "It is better to travel hopefully than to arrive" is a maxim that can well be applied to **Doctor Who** as a whole - and never more so than here. The scene is set with an opening shot which at first appears to be a shot of the TARDIS traversing the space/time vortex, and turns out to be merely an artistic composite of the police box rotating over the first and second segments as they swim into focus, underpinning the first few TARDIS scenes' function of reintroducing the Key to Time concept. Darrol Blake's direction refrains from such overt stylism for the remainder of the piece, although in episode one there is a rapid fade to black as the Doctor loses consciousness, and better still, in the third episode, a slower fade to red as the Ogri claims it's prey from the unwilling blood donors.

Episode one serves largely as a scene-setter, introducing the characters and hinting at what is to come. It is loaded with atmosphere, because of, rather than despite, the OB exteriors, as misty summer England-af-



much stronger than one for me. Please be careful how you handle the goat sacrifice on page seven, episode one; it could cause a lot of concern for children, adults, and me!"

Although McDonald would write again to Anthony Read and Pennant Roberts, congratulating them on the broadcast version of THE PIRATE PLANET, this memo apropos THE STONES OF BLOOD was a guarded bit of BBC jargon, effectively giving a nod of approval to the Production Office for getting the scripting side of the series "back on the rails".

The man responsible for this feat was David Fisher, a seasoned writer for the BBC, most celebrated for his work on the Ian Hendry/Wanda Ventham serial **The Lotus Eaters** some years earlier. Other series he had worked on included **This Man Craig** and **Orlando** back in the Sixties, but it was his scripts for **The Troubleshooters**, which Anthony Read edited and produced, that had first brought him into contact with Read, meeting in Glasgow.

Speaking in 1978 Anthony Read maintained that one of the things he most respected about Fisher's work was his ability to create and write well for lead female characters. Doctor Who, he confessed, was too often male dominated with women frequently relegated to little more than the cipher roles. Bearing in mind Graham Williams' wish to elevate the companion's role above Tom Baker's vision of the talking cabbage, Read hoped, by commissioning work from Fisher, to improve the lot of women in Doctor Who.

Fisher submitted two storylines at the beginning of 1978, THE NINE MAIDENS and THE PRISONERS OF ZEND. Both of these were immediately accepted, the former because it was in the gentle horror mode of Boucher's IMAGE OF THE FENDAHL, and the latter because it fulfilled Graham Williams' belief that some of the best Doctor Who stories in the past stemmed from spoofing the tales of other genres. Williams' first script editor, Robert Holmes, had met with unrivalled success following this rule of thumb.

THE NINE MAIDENS was commissioned first because it was needed first. IMAGE OF THE FENDAHL had done well as story three in November last year, and Williams was keen to capitalise on a view that audiences liked to watch Gothic, monster stories in the early darkening evenings around Hallowe'en.

Charged to expand his synopsis into a four-

part plotline on January 10th 1978, David Fisher worked quickly and methodically to deliver his finished rehearsal scripts by the end of March. Only the title underwent radical change. THE NINE MAIDENS was not considered "**Who**-ish" enough and was adapted first to The Stones of Time then finally became the more Hammer-sounding THE STONES OF BLOOD.

David Fisher told *TARDIS* in 1980: "Tony Read asked me to do a **Doctor Who**-type explanation for stone circles, ley lines, etcetera. I chose the stone circles, and read a book on West Country stone circles. I can't remember the name, but it's very academic."

True to his reputation Fisher indeed supplied a story rich in strong female leads. Unusually for Doctor Who, the principal villain was a woman, there was a female Druid priestess, the companion's role was well structured, and even the central guest star was a woman.

In all cases Fisher provided the Production team with detailed description of his characters to aid in the casting. This is how Professor Amelia Rumford is first introduced:

The woman throws back the hood of her duffle-coat revealing the face of a formidable lady in her sixties. Professor Amelia Rumford is a small, intense lady academic with a touch of the 'jolly hockey sticks' about her.

Despite the quality of the finished scripts there were some bits that needed tidying up in ***SCRIPT EDITING***. David Fisher recalls: "There was not much rewriting at all. We discussed the whole question of the Megara, the justice machines, at great length, also how hyperspace might look. By 'we' I mean myself, the story editor and the producer."

The most important addition was the need to educate Romana about the true purpose of the hunt for the Key to Time, and at the same time give the audience a mid-term reminder about the objective of the whole season. Graham Williams was also keen to include the explanation specifically in this story so that, being the 100th **Doctor Who**, it could be repeated in the future and stand on its own without the other stories of the Key to Time season.

A couple of other minor inconsistencies were ter-the rain gives way to more menacing dusk, and the ubiquitous ravens gather. The ravens' presence is more than mere symbolism (although the sight of one perched atop the TARDIS is a powerful and lasting image), as the DeVries warning to the Doctor to beware the crow and the raven: "They are the eyes and the ears of the Cailleach" bears out. Although Cessair's otherwise unmentioned mind link with the birds and equally underplayed control over DeVries and his druids can be the only possible explanation for his recognising the Doctor when he greets him, these forms of communication are never again mentioned in the narrative, so the viewer never learns whether these powers are conferred upon Cessair from the third segment, directly from the Black Guardian, or are an innate ability of her species.

The most well-defined character we are introduced to in part one is Professor Rumford, an eccentric academic caricature drawn to Robert Holmesian proportions. A rule of thumb for **Doctor Who** writers seems to be that when an obstructive character is required to impede the Doctor, a small-minded, petty self-centred soldier or bureaucrat is the order of the day. However , when the Doctor needs an instant ally, a fellow scientist with a quest for knowledge rivalling his own and preferably enjoying him or herself more than for years, now the Doctor has arrived bringing adventure with him, does the job perfectly. There is no more that be said of the Professor, save that given that no **Doctor Who** production team has been brave enough to introduce a companion apparently older than the Doctor, had one done so, they could have done a lot worse than think of Amelia Rumford.

The professor's friend Miss Vivien Fay, is far less well-defined, one suspects quite deliberately. "I am Vivien Fay, of Rose Cottage, Boscawen", she innocently protests during episode four's trial, continuing "Anyone in Boscawen will identify me". We can only assume that Boscawen is a retirement village, with a population all of approximately Professor Rumford's age who never notice that Miss Fay doesn't seem to get any older, and changes her name every few hundred years.

Ironically Fay gets the funniest line of part one, when the Doctor comments that she moves very quietly, and she replies "I used to be a brown owl"; funny both because Romana is ignorant that this means the leader of a Brownie pack, and takes her reply literally, and on a deeper level because later in the story, when her use of the third segment's transmutative properties becomes apparent, we realise that Romana may have been correct! Joking apart, the calculating coolness she projects does credit to her portrayal, and is made all the more effective by contrast with the professor.

After meeting the two ladies at the Nine Travellers stone circle, the Doctor heads off to meet DeVries, who it transpire worships a pagan goddess, the Cailleach, and promptly disables the Doctor ready to sacrifice to her. We are unaware of his whereabouts, when Romana, hearing his calls is apparently pushed over the nearby cliff by

him. Romana being a new companion to the Doctor, it might be just about plausible to *her* that it is the Doctor attempting to murder her (despite having saved her life beforehand), but this notion is rather wasted on the regular viewer, who knows him far better than that by now. The only two possibilities are that he has been possessed or impersonated...

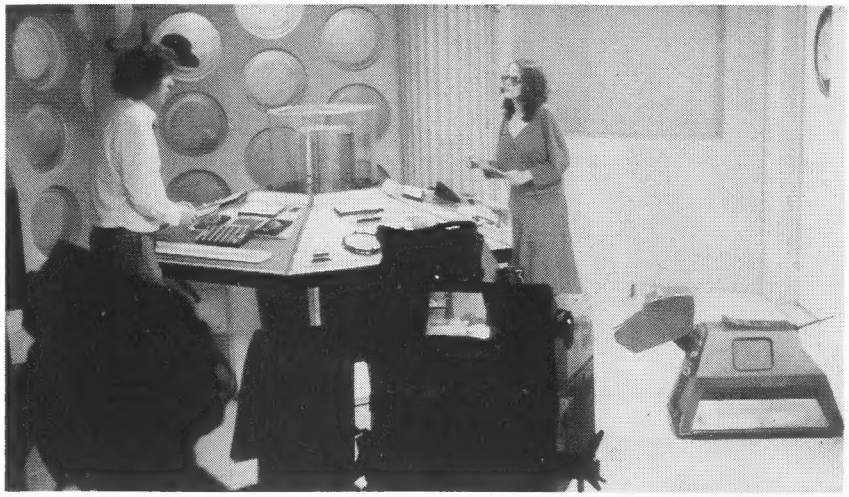
As the story progresses, so does the gradual revelation of the truth behind the mystery. Episode two establishes that whatever pushed Romana in to the previous episode's (literal) cliff-hanger, was utilising the power of the segment. Having incautiously used the tracer in front of Miss Fay, Romana ensures that by the end of the episode she is spirited away into hyperspace and we know who the villainess is. As the action steps up, Miss Fey's human devotees DeVries, and his confidante, the local schoolteacher, Martha are done away with by their silicon replacements, the Ogri. One would have thought that over hundreds of years of surveying the circle, archeologists might have noticed that some of them were not composed of local granite, but the effects of the segment must not be ruled out here.

K-9's role in this episode is to verify to Romana that the Doctor who rescues her is the genuine article, and to become damaged by an Ogri, surviving, presumably by virtue of possessing no globulin (after all, silicon-based life-forms have got to stick together!). The sole dramatic reason for his damage is to get Romana back to the TARDIS with him for his molecular stabilisation, thus enabling her to change costume, and more importantly have to return alone via the circle at night, where Miss Fay, now clearly the villain of the piece, dematerialises her.

So, what is the half-time score ? We know Miss Fey is the villain, and have a pretty good idea that she has a dual identity as a pagan goddess. We are also pretty sure that she is in control of the third segment and has attempted to bump off the Doctor and Romana. Some or all of the Nine Travellers appear to be globulin consuming silicon-based aliens, and the segment is hidden at or near there but can't be found. We don't know what the Ogri's method of locomotion is, since they leave deep indentations in the ground, yet appear to glide along smoothly. Other than attempting to safeguard the key we don't know Miss Fey's motivation, or what she has done with Romana. Only one clue points to the story's direction - the possible answer to Romana's question "How can a thing be in one place and yet not be in that place ?" The plot thickens...

Episode three introduces us to the answer to Romana's question, which the Doctor has apparently known since the beginning of episode one. There is a space ship in hyperspace occupying the corresponding area with the stone circle. Thus, as soon as the Doctor and Professor Rumford have dealt with one of the three Ogri, Miss Fay informs them that Romana is where he will never find her, he has little choice but to build his own version of her magic wand.

Following Romana and Miss Fay through into hyperspace, the normal space part of the story is pretty much tied up, save for K-9's wearing down of the two



remaining Ogri so much that they need to go and feast on two campers, and Miss Fay's return with them to destroy the Doctor's transportation device - leaving the Doctor and Romana trapped. Unfortunately now, the only mystery remaining is what the ship is doing there and why Miss Fay is guarding her position so zealously. And the answer doesn't really take 25 minutes to tell.

Hence, the introduction of the Megara in the closing minutes of episode three. Of the two character types contrasted above, they clearly represent the obstructive bureaucratic types, in this case unable to see common sense and help the Doctor because to do so would extend beyond their jurisdiction. Their function in the story is to explain who Miss Fey really is and ultimately bring her to justice, as well as threaten the Doctor with an execution that he spends the bulk of episode four talking out of. This is probably the most entertaining aspect of the whole story, and yet utterly perpendicular to the rest of it. A most satisfying conclusion is obtained when the Doctor, seemingly abandoning himself to his fate, disperses his death charge through Miss Fay, causing them both to be stunned, and necessitating her brain scan (previously deemed unnecessary) which reveals her true identity; Cessair of Diplos.

The mystery finally resolved, the background to the story becomes apparent. Around 2,000 B.C., whilst being transported from an unknown origin presumably Ogros, in the Tau Ceti system to Diplos, a G-class planet also in Tau Ceti to stand trial for the theft and misuse of the Great Seal of Diplos, in reality the third segment of the Key to Time, Cessair of Diplos escaped. She did this, presumably by imprisoning the officers, of a number of alien races who were to provide evidence at the trial, taking three Ogri, natives of Ogros with her. The Megara, who were to preside over the trial, were kept in isolation from the rest of the prison ship so that their judgement remain free the demise of the officers aboard the hyperspace vessel, Cessair's reasons for remaining on Earth, rather than returning to the ship and using it to leave are unclear, although given her species lifespan, the need to evade justice for a long period may have motivated her - or perhaps she has come to like the lifestyle she has on Earth.

Cessair's apparent lack of desire to do anything other than continue hiding on Earth mean that the events of the story are entirely pre-empted by the arrival of the Doctor and Romana with the tracer. One speculates as to whether Cessair was originally conceived of as a more explicitly willing agent of the Black Guardian, perhaps having been hanging around to deliberately trap the Doctor and Romana in hyperspace, and take their Key segments and tracer. The segment she guards is of all six, the one most knowingly exploited by it's keeper before being reclaimed by the Doctor. The idea of the Black Guardian leaving traps for the Doctor is an appealing one and it is a shame that it was not more exploited.

regulars. David Fisher was to become the series' undisputed champion of writing for the Doctor, Romana, and K-9, but even in his first televised story he handles them perfectly - unforgettable dialogue including the Doctor's protestation that the blade with which DeVries is about to despatch him is unsterilised, and Romana's objection to swearing an oath including the wording "...as far as I, a mere humanoid...".

The sources for the story are well used: Many ancient stones are said to be mobile, for example those at Old Radnor which are travel to a nearby pool to drink. Some are said to be witches turned to stone like Long Meg and her Daughters. If the Long Meg stone is broken, it is said that it will run with blood. There is even a case of a set of stones giving off a heartbeat.

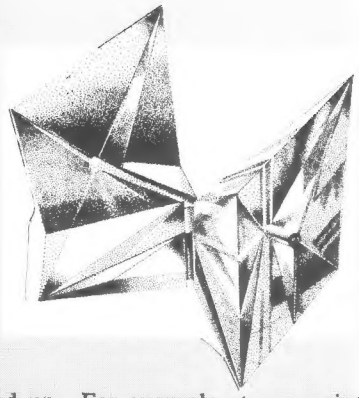
Ancient altars were made of stone because the blood from the sacrifice was said to soak into the stone and give life to it. The stone circle as the location of a transference to hyper-space perhaps reflects the fact that burial mounds were said to be gateways to other worlds.

The reference to Gog-Magog is relatively accurate, since the two giants exist in Celtic mythology as a single ogre (played on by the naming of the Ogri) named Geog-Magog. The Ogri's fall over the cliff may reflect the death of Magog, traditionally the last giant in Britain, who was thrown to his death in the sea by Corineus.

There are some fictitious elements in the Celtic material: for example, the Celts had a god of war, Buddugre, but no goddess of war - as De Vries refers to the Cailleach. In fact the Cailleach was their goddess of winter. Another soource for the character is the Miss Fey connection - Morgana le Fay, the enchantress who imprisoned Merlin, was eventually, like Cessair of Diplos, turned to stone.

As an aside, there is a line in Macbeth: "It will have blood, they say, blood will have blood. Stones have been known to move...."

STONES fares well visually too, with video used for studio, location, and model work as well. Although the exterior scenes in late afternoon and dusk are more atmospheric than those at night, the atmosphere holds up due to Dudley Simpson's doom-laden score. A most representative story with which to celebrate a hundred adventures, STONES won the DWAS season poll by being nothing more nor less than the series playing to its strengths. □

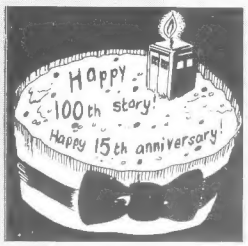


cleared up. For example at one point in the script a stone Ogri appeared without explanation: there are two Ogri, and suddenly there are three. This inconsistency was picked up by Tamm and Baker.

As documented in THE RIBOS OPERATION (see **IN-VISION** issue 32) a great many of the episode one explanation scenes about the Key to Time aboard the TARDIS had been cut from that story. Originally a lot more was to have been made of the Romana's belief she is acting on behalf of the Time Lord High Council, not the White Guardian. But after editing, very little of this sub-plot remained apart from a few thowaway comments.

Anthony Read himself added all the Key to Time explanatory speeches in part one of STONES just days before the recording block in July. By that time he had seen the final edit of THE RIBOS OPERATION and was acutely aware there was a need to clear up and define Romana's motivations in the series. He added the voice of the White Guardian too late for any casting arrangements to be made. This, together with the costs involved in hiring another actor (whether Cyril Luckham or somebody else) to speak a single line, was why Gerald Cross was asked to supply the modulated, sonorous tones of the Guardian. Cross received a credit as the voice of the Guardian in the *Radio Times*, but not in the closing credits of the episode.

The other new elements were because THE STONES OF BLOOD was the 100th **Doctor Who** story. To mark this ***ANNIVERSARY*** Williams and Read planned two supplements to the story, neither of which had to disrupt the narrative. Firstly they planned that the Megara ship should hold dead bodies of some of the Doctor's old enemies. Additional casting was ruled out, so whatever costumes they could find at the Acton warehouse would need to be ones where artists faces did not feature as part of the costume.



Two creatures were eventually chosen for these planned cutaway shots, a Wirrn from 1975's THE ARK IN SPACE and a 1972 Sea Devil. In the final edit, however, the Sea Devil was omitted even though Malcolm Hulke, as well as Robert Holmes, as the author of THE SEA DEVILS received a rights payment for the inclusion of his creation.

The only major ***CUT*** rather than reworking

of the script was the second anniversary celebration. This second anniversary commemoration was the birthday cake. This scene was scheduled for part one, following on from the moment where the Doctor taps on the door to the Limbo Room and Romana warns him: "Not yet". It was intended she would then remind the Doctor it was his 751st birthday. The Doctor enters the Limbo Room to find it decked out with streamers and balloons and with K-9 at the table. On the table are jellies and a huge birthday cake with candles.

The Doctor sits down at the table, and Romana gets a parcel from the fridge. When the Doctor opens his present, he finds it is a new scarf - identical to his old one. The Doctor then admires Romana's shoes.

The scene may have been Tom Baker's idea, though Mary Tamm believes she thought of it first. However, it was Baker who presented Anthony Read with the idea in the BBC bar. David Fisher was against the scene, on the grounds that there is no birthday in the story.

The scene was scripted (by Tony Read) and rehearsed, but it was never recorded on the direct instructions of Graham Williams, who sanctioned its deletion on the day of recording. Williams' reasons for the scene's deletion were that it was too self-congratulatory and raised the issue of where little Time Lords come from. But Mary Tamm has suggested another reason which he may have had - to avoid a precedent in the treatment of the Doctor which would have enforced more careful handling of the character and his development in future.

The ***DIRECTOR*** for this story was **Doctor Who** newcomer Darrol Blake. Blake was a skilled technical Director. He had started as a set designer. He was a design assistant on **Quatermass II**, and a full designer for three episodes (including the first) of **Adam Adamant Lives!** As a director he started out on **Paul Temple** before doing series from The Tomorrow People to

SET PIECE

KEVIN DAVIES describes his visit with Jonathon Saville to the recording of THE STONES OF BLOOD.

After our interview with Mat Irvine for our magazine *Quark*, Jonathon Saville and I managed to con Mat Irvine into taking us onto the set of Doctor Who. So, three weeks later, on Sunday July 16th 1978, we found ourselves at TV centre at about 5pm.

On our way into reception, we looked back and spotted Jan Vincent-Rudzki and Stephen Payne following us. They took us straight up to the viewing gallery high up above Studio TC3. Peering through the soundproof window we could see a large spaceship set through the maze of lights that hung from the roof of the studio, and on a monitor in the gallery was the new companion, Romana. She seemed to be waiting for something to happen, and, looking very bored squatted down on the sloping floor of the control room.

After a few minutes we left Jan and Stephen and went downstairs to meet Mat. After waiting outside the studio for a while hoping that the sign would change from *Recording* to *Rehearsal* we guiltily crept in and followed a black curtain around the wall, stepping over cables and other things laying on the floor.

That fabulous atmosphere of a television studio hit us as soon as we entered; the hum of electricity the faint voices escaping from the crew's earphones.

Emerging at last from behind the old countryside back-cloth we found a silver lady who was saying: "You're trapped in hyperspace, forever! Ogri!"

And the two internally-lit, pulsing fibre-glass "Stones" mounted on a wooden base with a wheel that badly needed oiling rolled in front of a camera, much to the horror of the famous Doctor and his yet-to-be-seen-on-TV female companion. Out of shot, down on the dusty floor we could see the straining form of Mat Irvine, pushing the Ogri into shot.

The floor manager, Carolyn Southwick called for a recording break, and we moved in on Mat who got up and dusted himself down. As Tom Baker, Mary Tamm and Susan Engel (Miss Fey) moved across to the ship's control room to do the scenes of the Doctor's trial, Mat showed us around the rest of the studio. This was the first of a three-day video recording session for THE STONES OF BLOOD, with the Spaceship, Miss Fey's cottage, and TARDIS sets. The rest had been taped on location and in a two-day studio session a few weeks before. We watched as Mat put the finishing touches to the large-scale model of the spaceship window, with a spray can and a mask made of an old Blu-tac box. A felt-tip pen finished the detailing. We examined the small

spaceship model on its stand in front of the Blue ChromaKey screen. Also on the darkened TARDIS set was the Beam machine, Miss Fey's wand and a circular tub of water with a disc mounted on a motor inside.

This was used to make the purple swirling effect or the Vortex. A soft-edged

triangular wipe of the swirling water over the picture of Miss Fey, the tank or water back-lit by a light with a purple filter produced the whirlwind effect of her arrival on the ship.

In the TARDIS void section was an ancient fridge, a black velvet stand for the Key, a crumbling old Wirm costume, and two puppeteers who were holding the Megara . . . two sets of lights set in a helix at the top of a pole. In front of them was a monitor showing a reversed picture of themselves so that they could follow their own movements as if they were looking into a mirror. All that could be seen on the screen was the patterns of the flashing lights that they were twirling above their heads, the picture being provided by a camera peering over the reverse-scan monitor. The puppeteers of course were garbed in black, including gloves and face masks and were standing against a black curtain, on the black-painted floor of the void. The trial was in progress, when one the puppeteers called: "Bulb's blown." Mat was called over to help Chaz Lumm, another FX man replace the central quartz lamp in one of the Megara.

We explored around the back of the spaceship set and found that sheets of silver plastic which reflected coloured lights to produce the random patterns of Hyperspace onto the windows of the control room. We also discovered that the corridors were lit by shining the lights through the white material of the ceiling. In the cell we discovered a rotting android skeleton from THE ANDROID INVASION chained to the wall. The pattern of the walls in the cell being those of Servalan's office in **Blake's Seven**.

On set Tom was calling Romana as his first witness:"...I call my first witness . . . What is my first witness called, your Honour?" I'm not surprised, Romanadvoratrelundar is a bit of a mouthful to remember. Of course, a retake was called for and Carolyn informed Tom that the camera was now on him, he replied "Oh, that should please my Auntie."

Mary Tamm took a rest in the cottage set when she wasn't needed for a while. We seized our chance and followed her into the darkened set, and found her relaxing in the armchair, read-

ing the paper. We introduced ourselves and chatted for a while, keeping our voices down, as Gerald Cross and David McAllister, the actors doing the Megara voices, were in there, seated at the table with their scripts and microphones, and with earphones on. Their voices were, by means of a sound-activated switch, making the central quartz lamps of the Megara flash.

Just before dinner, they recorded a few shots of the Megara floating around the control room, flashing their lights, sparking and buzzing. To make them flash, David and Gerald had to make noises into the mikes, and the sound was added later. When the final picture appeared on screen, you would never have imagined that what the Megara were actually saying was.... "Abracadabra, cough, cough, I don't want to burst the bloody microphone! You still want some more eh? Er, what? Pop, Pop!" And: "Pop, Where's my friend, Gerald Cross, I think he's gone to

sleep. Pop, Pop, I think I've woken him up again. Pop, Pop, well you will encourage us to do this, you see."

We went with Mat and his team to the canteen/restaurant for dinner. The best thing about dinner was the entrance of Tom, Mary and Susan. All heads turned and the room became noisy with excited murmurs. It was quite amusing to see **Doctor Who**, his companion, and a silver-skinned lady queueing up behind all the other mortals .

We then went with Mat and his team to the bar, and took our drinks out onto the terrace overlooking the park. After a while, we made our way back to the studio.

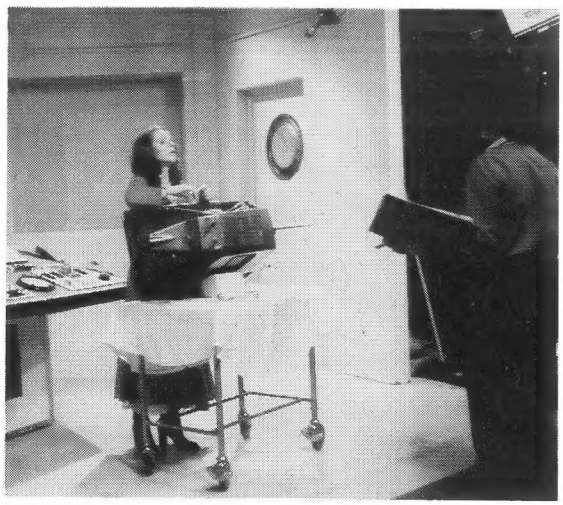
The evening was spent recording the scenes that had been rehearsed during the afternoon.

I remember that a line of script was changed from "Aren't you supposed to offer me a last cigarette...?" to "Toffee apple" instead, because the Doctor must never be seen to even consider smoking.

During a break, Mary Tamm got a camera man to let her play on the camera crane.

It came to the scene where the Megara attempt to execute the Doctor. When Tom found out that he would have to fall on the bare floor, he roared at Carolyn, "Oh, darling that's all I need. Why isn't there a stuntman?" After a while (during which there was a deathly hush in the studio, save for the angry buzzing of the director's voice in the earphones Tom began to rehearse the fall, back to his old grinning self, the disturbance now officially forgotten, much to everyone's relief. He actually started offering suggestions such as "wouldn't It be better if I were to talk to the Megara, laying on the floor, instead of getting up?" He was lucky that the floor wasn't made of metal as it had appeared. Before everyone had come back on set after dinner, Jon and I had been walking around on the set, when Jon discovered that the sloping floor was not metal, but hardboard and wood sprayed through a grill mesh, producing the desired effect. It was very convincing, even up close.

Gerald Cross was asked to record a cryptic message that would be used in one of the TARDIS scenes on the Tuesday. He stood in the middle of the spaceship control room, and spoke into one of the two boom mikes. "Beware the Black Guardian . . ." It was extremely creepy to hear the words rumble around the studio over the speakers, echoing hollowly. The last thing that I remember concerning the Sunday session was the fact that when Miss Fey lay unconscious on the floor after almost being killed with the Doctor, I spotted that she didn't have silver make-up on her feet, so luckily Anne Briggs, the make-up girl, was able to rush over in time to arrange Susan's dress so that it covered her feet. And so ended day one.



I arrived at the studio for the second day, after a bit of trouble getting in at the gate, at about 10.30 on the Monday morning.

I found Mat and his assistant, Roger examining the Beam Machine, which had been left on the TARDIS set all night. Some nutter had got into the studio during the night and had damaged the front plastic globe. It wasn't the first time that something like that had happened, either. I was told that during the shooting of THE PIRATE PLANET they had come into the studio one morning and discovered that the bionic parrot had been stolen during the night. They had spent ages looking for it , only to discover it in a hopper or bin outside in the studios' service road. Obviously someone had hidden It there, and planned to return for it at some other time.

Rehearsing were soon in progress on the cottage set. Beatrix Lehman, who was playing Professor Rumford, was in full costume, but Mary Tamm was wearing her glasses and Susan Engel had her hair in curlers. They rehearsed until lunch on that get, and It was at this time that I got Nigel Brackley to show me the innards of the new 'improved' K-9. During the rehearsals Nigel had been hiding away amongst the cameras with the two remote control boxes. He said that the radio waves sometimes would interfere with the electronics of the cameras. I can't quote the figure exactly, but I know K-9 is insured for several thousands of pounds.

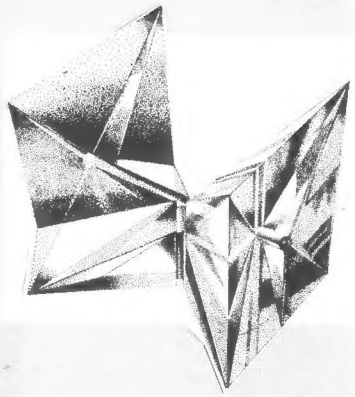
Rehearsing went fine, except for the fact that Beatrix kept forgetting her lines.

After the bit where Professor Rumford charges out of the cottage with a truncheon, Miss Fey told Romana that the professor had the truncheon in cage she was mugged. Romana asked if she had been. Miss Fey said "No, she was arrested for carrying an offensive weapon." Susan and Mary followed that together with "Boom-Boom" as if they were playing a comedy double.

I went for lunch with the FX team, and after a stroll down to Shepherds Bush we ended up sitting in the sun in the Blue Peter Sunken Garden.

The afternoon was spent recording the first few scenes on the spaceship, where the Doctor rescues Romana from her cell and they begin to explore the ship.

The vortex effect showed the Doctor arriving, him spinning on the spot. The first problem here was that Tom was worried that the chalk with which he had to mark the floor, looked too



Doomwatch - for which he directed the episode banned by the BBC, SEX AND VIOLENCE.

It was Darrol Blake who suggested doing all the exterior location work using Outside Broadcast video equipment instead of the standard 16mm film cameras.

John Nathan-Turner, production unit manager for THE STONES OF BLOOD told **INVISION** about the advantages of using outside broadcast: "The advantage of Outside Broadcast is that you get more minutes of completed material a day. It's a bigger caravan and a huge armada of vehicles, but you can turn over quite a lot in one day. That's why I changed to all OB for location work when I was Producer. But Graham preferred film.

"I think Darrol Blake was keen to do it on OB, and Graham went along with it.

"It is much more practical. If you wish, you can edit it on the day, which is also money-saving as you can save a lot of editing time. With Doctor Who we don't tend to do a lot of cutting on the spot, unless it's a very simple scene.

"The other thing with OB is that if there's something you don't want to see in the background, then you can get the electronic effects people to matte it out afterwards by putting a rock or something over it. Also, if there's a continuity problem - even if it was to link in with a scene recorded yesterday - you can just rewind the tape and check which hand the umbrella is in, or whatever."

Casting was relatively straightforward, the cast being fairly small. Blake cast veteran actress and former author Beatrix Lehman as Rumford and Susan Engel in the dual role of Miss Fey and Cessair of Diplos.

From his reading of the scripts Blake appreciated there would be an extensive Effects overhead, and if the decision was made that the Ogri would fly above the ground, ChromaKey was one option to make this possible.

The design of the ***OGRI*** monsters was a key question for the the Production team when they first met in late April. David Fisher's imagination had pictured them as gigantic stone creatures who, in their non-animated form, would look like the

kind of stones found in Druid circles. An infusion of blood, however, and the blocks gradually transformed until they became roughly humanoid in shape with powerful walking limbs and great paws covered in nodules. The design suggested by the Costume department was similar to early descriptions of Marvel Comics' the Thing from The Fantastic Four strip - or the comic-strip Ogri featured in the 1991 *Doctor Who Magazine Summer Special.*

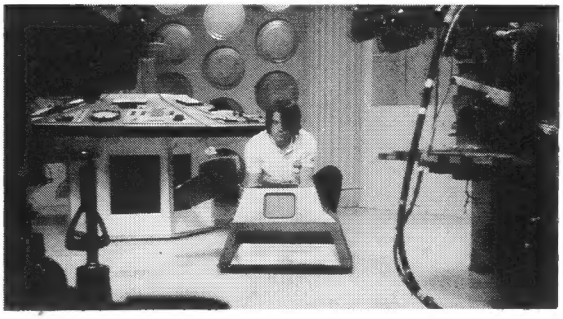
This concept was abandoned as it would cost too much. The script required three animated Ogri, and thus probably three costumes. To have built these costumes would have required extensive, and expensive, work by freelance prop makers working with specially moulded fibre-glass or heavy duty rubber. It would also have required hiring three artists to play the Ogri as well as building the static, stone circle creatures.

With a tight budget to consider Darrol Blake realised he could not afford this ideal, and so compromised by opting for Mat Irvine's suggestion to have the Ogri stones themselves capable of movement. The three main Ogri were built by effects assistant Roger Perkins from fibre-glass and were installed with battery driven lights inside. Each stone was slightly different in shape, with an absorbent sponge pad fitted to one for absorbing the infusions of blood.

As well as the Ogri various other upright stones were provided by the Design department. They were carved from expanded polystyrene to make the Rollright Stones location look more dramatic. This included the central three-piece megalith at the heart of the circle and the altar stone.

The rethink of the Ogri design impacted on their role in the serial and occasioned one further re-write. As originally envisaged the humanoid Ogri would savage their victims to death and then crush the bodies, in a kind of bear-hug to extract the blood. Everyone on the production team agreed something should be done to dispel the impression that the new, static Ogri would merely chase their quarry and then, presumably, tip over and flatten them when they were caught.

The savings from not commissioning costumed Ogri were sufficient to pay for a small cutaway scene to be written and recorded showing the Ogri killing two campers by a process of metabolic absorption. This however



much like a cigarette.

Next, he walked down the corridor and entered the control room, at which point we saw him look out of the window of the ship. This superb effect was achieved by mixing three shots. One was a long shot of Tom on the control room set. One was of the large scale model of the ship's exterior, and the third was a close-up of the light patterns produced on the windows of the full-size set. It took about ten minutes to line it up perfectly.

The action then moved to the cell doors area, and it was then that the problems began. Firstly Mat and Roger were having a problem getting the door to stay shut when the skeleton was leaning against the back of it. A piece of cotton did the trick. Next, Tom argued with the gallery that he ought to be on the other side of the door so that the skeleton would be seen when it dropped out.

Then the director wanted Tom to peer through the cell door before entering, but Tom said that they had already done that with Susan Engel, and that to look in first would take all the fun out of the audience's surprise.

"Surely it would be better than peering in, then coming in and saying that daft line... All change at Venus for the Brighton line"

The gallery thankfully agreed.

"How well we get on, the gallery and me!" grinned Tom at us on the studio.

The next take was ruined by the cell door banging. Carolyn told Tom that the gallery suggested that he should stop in the doorway for a while, and enter slowly. Tom was quick to see what they were getting at . . .

"You mean so that I stop the door from banging? Yeah, okay, I'll play the 'Chippy'. There was an uncomfortable silence, until Tom said: "You see it seems to be fun to come in and sit down and start a little chat while she's still tied up."

So, the next take had Carolyn grabbing the door so that it didn't bang, but then there wag a mysterious clicking noise, and Mary had got her wrist well and truly stuck in the wall clamps. Carolyn turned on us, demanding to know who it was that had been clicking cameras. Nobody had. She told the gallery on her headset that it wasn't a camera, and the angry buzz from her headphones started up. All of a sudden the clicking started again, and we all turned towards the set. Tom was grinning at us, deliberately clicking the Sonic Screwdriver which had been the culprit.

The scene in the cell finished at last, Tom and Mary moved off down the corridor. It would have been impossible to follow Romana's speech about hyperspace as they walked down the corridor, the set's roof supports were obstructing the path of the boom mikes. Therefore her voice had to be prerecorded, and their footsteps were dubbed on later, both of which were painfully obvious when the show was transmitted.

The monitors on the control room screen were the next problem, and I remember that after twenty minutes of lining them up, Tom was pretty disgusted by their pathetic appearance. The spaceship above the stones captions were being operated by a couple of the props men, and Mary was continually saying her line, even before the caption that she was talking about had appeared on the screen. At one point Tom forgot his lines, just when the monitors had worked fine. During the pauses between takes two of the props men were sitting on the sofa in the cottage, whistling with their feet up on K-9's back.

The scene finished with Mary saying that the ship seemed rather big. To illustrate her point, Camera One pulled back and up, and several of us standing behind it had to dive for safety as several tons or camera crane bore down upon us. All went quiet, and then Tom said, "I don't know, I've seen bigger!"

I returned to the studio later that evening to find them recording some special shots and cutaways to be edited into the rest of the show.

Mat had sat the skeleton at the console, and it looked as though it was playing an organ.

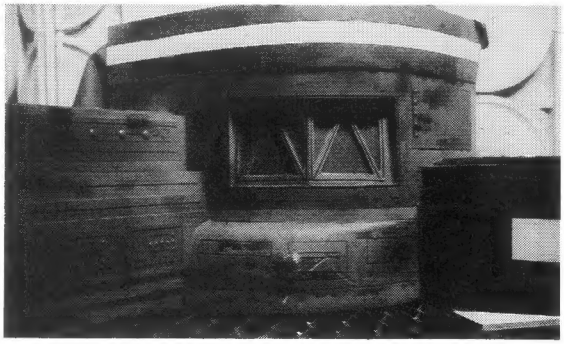
First they recorded the Ogri disintegrating. Mat was a little too enthusiastic for Carolyn's liking, and tipped far too much rubble onto the floor as far as she was concerned.

Next they did the girl camper's hand turning into a skeletal hand on the side of the Ogri. They used one of the make-up girls, as there were no actresses present. She placed her hand on the side of the stone, and Mat traced the outline of her hand with a felt-tip on a monitor. That was recorded, and then she removed her hand. Then Mat lined up a plastic skeletal hand on the stone in the correct position by looking at the out-line on the monitor. It was impossible to tell once It was edited in that the shot of the hand had been done on a separate day, or that the Ogri had been standing in the spaceship control room set for that shot.

The lights were dimmed to simulate night and the readout on the back of the beam machine was recorded in close-up to be edited into the scenes on the studio stone circle scenes, that had been recorded several weeks before. The detachable four-digit remote-controlled readout had been made specially for STONES, but with the idea that it could be used again on future shows. Since then I have seen it on several episodes of BIAKE. Also the cell doors have been on **Blake's Seven**.

Lastly they filmed the TARDIS in hyperspace, or rather recorded it for a change as all of STONES was on video tape. The larger of the TARDIS models was used and was strung up against the blue backing. This was mixed with a close-up of the lighting effect on the set windows.

The director wanted the model to be static, but I complained that it was about time that It spun again (after UNDERWORLD, remember?). Mat ran



upstairs to the gallery, and when he came back he spun the model, telling them to wait for It to slow down and steady itself. Of course the part of the shot eventually used was of it just after Mat had first spun it, so it was swinging all over the place. Typical.

I arrived on the Tuesday morning for the third day's recording to find the TARDIS control room and TARDIS Limbo sets being lit. I gave the effects team a hand lifting the console from the lorry outside in the service road into its position in the studio. While Roger was setting it up I got a look at the column mechanism but all I could make out was a lot of gears and bicycle chains for making the column go up and down. Tom and Mary arrived on the set. Mary wearing her glasses for rehearsals, and her stunning PIRATE PLANET costume for the opening scene of episode one of this story. During the camera rehearsals in the morning, Mat took me upstairs to see around the gallery. It was a lot larger than I had thought it would be.

Things went fine, with hardly any problems that day, and I spent a lot of time taking pictures.

Of course the much rumoured party scene had been cut. If it had been shown, then according to the script it would have gone like this:

The Doctor enters to find K-9 at a table in the streamer and balloon bedecked Limbo area. The table is covered with jellies, cakes etc. In the centre of the table is a huge birthday cake covered in candles. K-9 is singing Happy Birthday very much out of tune. The Doctor sits at his place, and Romana takes a parcel from the fridge and gives it to the Doctor. He opens it to find a new scarf exactly the same as the old one. The Doctor then tells Romana that in fact he does like her shoes!

I think that could have been fun, but I expect the thought of it gives some of you the shudders?

The day wore on, and at one point I was told not to take any more picture of Mary Tamm by Carolyn, as Mary had been complaining that she was not yet in costume. What she meant in fact was that she didn't want photos of herself wearing glasses.

The TARDIS doors were operated by props men either side of the doors pulling on great levers, out of shot.

The scanner screen was so squeaky that it was decided to open them only during a break in recording.

Exploring around behind the set of the space ship I discovered John Leeson's little corner. He was sitting at a table, reading the script of K-9's parts, wearing headphones, speaking into a mike, and watching the picture on a monitor. I had chatted with him on the Monday and Tuesday, and found him to be very friendly. Pity he is leaving the show now. K-9 will never be the same again.

At lunch time I found the police box outside in the service roads, standing with lots of fake phone boxes. A label inside read "Save for series . . . **Doctor Who** - What else?"

After lunch the winners of the *Design a monster* competition paid their visit to the set, and one of them was DWAS member Clive Perrot. I showed him around as the P.R. man with them was being very restricting, and not really letting them see anything worth seeing.

Tom was left a load of posters and other things to sign by various visitors including the competition winners, who were hurried away by that P.R. man from BBC Enterprises, but not before a mock-chat with K-9. (John Leeson was sitting behind the curtain speaking through the studio P.A. system to the kids.)

At last everything was recorded, and we all stood around in the quiet studio, waiting for a clear on the three days' work. Mary Tamm gave an enormous sneeze, and the entire studio chorused "Bless you!" Just then Carolyn got the word from the gallery that they were finished with Tom, John and Mary, and Tom and Mary called out the traditional "Thank you studio", and Tom added, quietly "Thank you Gallery."

I managed to get a picture of the two of them together just before they left, and then the birthday cake was being handed around. The cake that had originally been made for the party scene, was wheeled on for the cast and crew to celebrate the fifteenth year of the show, (although of course, it was not officially until November).

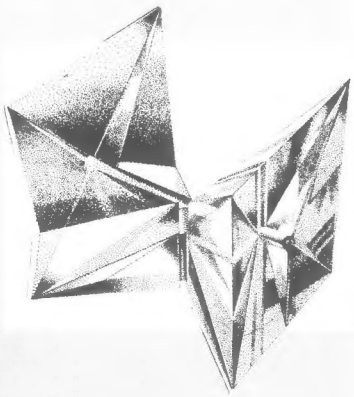
Mat and his team still had work to do on a couple of Megara shots, adding the conversation sparks and the flash of the execution. The sparks were created in a large black-painted box, and were superimposed over the action. During playback of one of the shots I saw an out-take of the Doctor grabbing the pendant from Miss Fey's neck on location. The chain wouldn't snap!

Once the Megara were finished with Carolyn told Chaz that he could now go and "put his balls away". She grinned for the first time in three days, now that the work was done. I could see that she had had the toughest job of all of them, especially in having to deal with temperamental actors.

At 5:30 I thanked Mat for the visit, and said goodbye to everyone else.

All of a sudden I realized that I was the last person in the studio. Looking around, I realized also that somehow all the life and magic of the past three days had gone, and it was in a way, very sad, and gloomy.

I made my way home on the tube, and it finally hit me that I had, at last, watched my favourite programme being recorded - and that I would probably not forget the experience for many years to come! □



did not quite square with the scripted comments from De Vries that Doctor Borlase was killed when one of the stones fell on him, just after he completed his survey of the Nine Travellers in 1754. Similarly, the Doctor describes the dead Martha and De Vries as having had their "skulls smashed to pulp." Also not explained is how the Ogri left the huge footprints the Doctor and Romana find in part one - maybe it was farm machinery, as Miss Fey suggests, after all.

A four day, Monday through Thursday, ***LOCATION*** shoot in Oxfordshire was planned, with Friday set aside for stand-by in case of bad weather. Base camp for the unit was to be a hotel in Chipping Norton. On Monday 12th June 1978, the unit descended on Reed College at Little Compton, a business studies training establishment which would double as the house of Leonard M. De Vries. The main task to be done there before recording could commence was replacing the real wrought iron gates with lightweight replacements so that an Ogri could burst through them. All scenes involving the gates, the front door, the driveway and the exteriors of the house were recorded that day with some scenes requiring cameras to be set-up with filters to let in less light for *Day-for-Evening* shooting, as the budget would not run to doing any work at night. The publicity photograph of the Doctor, K-9 and Romana with the Tracer standing in a field is actually from a scene set at night - although the photograph shows that it is is fact broad daylight.

Day 2 was the shoot at the Bronze-Age Rollright Stones near Little Rollright - the most South-Easterly stone circle in Britain, and therefore most accessible from London. The circle is known as *The Whispering Knights* or *The King's Men*. The King himself stands alone across the road from them. All were reportedly turned to stone by a witch. The scenic crew starting work early to add the extra effects stones to those already there. During the afternoon proceedings were interrupted a while for a press call and by the unexpected arrival of a coach party of school children, undeterred by the road being closed for shooting.

Shooting for the last two days took place at

ALISTAIR HUGHES

Female Gothic

Philip Hinchcliffe is usually hailed as the master of Doctor Who Gothic, but ANNE SUMMERFIELD explains how THE STONES OF BLOOD is a fine example from the Graham Williams era.

WHAT relationship is there between **Doctor Who** and female Gothic? Initially, you may think "none at all!" and move on rapidly to the next article. But before you do, just read this list of Gothic themes from a recent companion to literature: "the flow of blood, caves, spirits without body, guilt, imprisonment, physical terror, hunted virgins, stolen inheritance, and discrepancy between authority and the evidence of one's own senses." Doesn't that sound like a description of THE STONES OF BLOOD (especially if we assume Romana's lack of experience is sexual as well as worldly!)? Perhaps seeing the story as female Gothic is not so far-fetched after all.

THE STONES OF BLOOD is a *feminine* adventure, and at times the Doctor himself seems as alienated and overwhelmed as a boyfriend in *Miss Selfridge*. It is only in the "theoretically absurd" territory of hyperspace that the Doctor's wit and ingenuity can come into play. Before venturing into hyperspace's futuristic and industrial environment it is the women who offer solutions or who solve problems. Romana, for example, thinks of an ingenious method to repair K-9, while Professor Rumford's research provides clues about the ownership of the Nine Travellers which helps to lead to the identification of Vivien Fay as the Cailleach. The Doctor's strengths are shown in hyperspace, both in the construction of the transportation device and in the courtroom drama. The Doctor overcomes the male and mechanical terrors of the Megara, but Romana also succeeds in solving the mystery of Vivien Fay's identity on which the Doctor's defence hangs.

In terms of numbers of heroes and villains (heroines and villaines?), the story shows a balance between the sexes worthy of **Star Trek**'s Next Generation (the egalitarian crew). Power between the sexes is also carefully balanced: Vivien Fay must be a worthy adversary for the Doctor and proves herself to be so, though her arrogance is her downfall. Her power comes from what she owns, the segment of the Key to Time which she has learned to utilise for her own evil purposes, and from her control of the Ogri. Intelligence has helped Vivien Fay gain access to the key's ability to change form - an ability which of course is viewed as part of her magic powers as the Cailleach by the terran life forms around her. However, the reason Vivien has power over the Ogri is not made clear. She does indeed seem to have an almost magical power over the lumbering rocks which do her bidding. We are told why the Ogri do not fancy her blood, but we are not told why they do not rebel.

Vivien is at least a match for the Doctor in terms of power, but what he lacks in magic and physical strength he makes up for in quick wits. The battle of the sexes between the two is, in this way, not played in terms which relate to traditional stereotypes (physically strong male, clever female). In addition, each leader is followed predominantly by members of the opposite sex - Romana and Professor Rumford on the Doctor's side, while Vivien Fay has her male Ogri (if a silicon-based life form can have a sex) and her high priest Mr. De Vries. This balance avoids any chance that good and evil could be considered as sexually related characteristics, and avoids the trap of bland, endless goody-goody women into which non-sexist television can sometimes fall.

To see THE STONES OF BLOOD as *feminine* is more than a game of notching up numbers on each side of the sexual divide, or of examining the power balance between them. (The term "feminine" rather than "feminist" is deliberately chosen to avoid any militant associations.) The concept of Gothic is useful to examine the idea of femininity

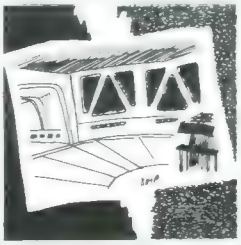
Little Rollright Quarry where, as well as the quarry itself, doubling for seaside cliffs in Cornwall, scenes in the surrounding fields and moors were recorded. The moorland and TARDIS scenes were done first on the Wednesday, involving specially trained ravens hired for this one day shoot.

Stunt woman Roberta Gibbs doubled for Mary Tamm on the last day for all the shots of Romana hanging over the quarry edge. Due to the steepness of this quarry and size of the drop - about seven metres - Gibbs was required to wear a body harness throughout.

The Ogri that went over the cliff had no such protection. Mat Irvine explains: "The Ogri was positioned on its tracks, lights blazing (inside it) and pulled slowly towards the edge. Tipping the stone was achieved by the simple device of not bolting the Ogri down to the trolley, and stopping the latter suddenly. So that you would not see it, the electric lead that powered the lamps pulled itself free as the Ogri fell. The fact that the lamps went out at this stage was accepted as being perfectly natural for an Ogri and they were deemed expendable. In fact they miraculously survived the fall.

Cessair is turned into a stone in the circle by a simple process of roll-back and mix.

The first, two-day block of ***STUDIO RECORDING*** commenced on July 3rd 1978 in TC3. This was the only block requiring the presence of Nicholas McArdle, Elaine Ives-Cameron and all the extras playing the druid coven. The studio was configured so that all the scenes in de Vries' house and the stone circle could be recorded in this session.



This meant that ***SET DESIGN*** had to recreate the stone circle in the studio, albeit it without the surrounding countryside, for the night scenes. The use of video on location ensured a good match between the location day and evening scenes and the night scenes in the studio.

Also matched was the door to De Vries' house, which is seen smashed into the entrance

hall by the Ogri when the Doctor discovers the bodies of Martha and De Vries.

Other tasks ranged from the hyperspace ship's metal-look corridor floors (actually wooden) to the real fire burning in the grate at Rose Cottage.

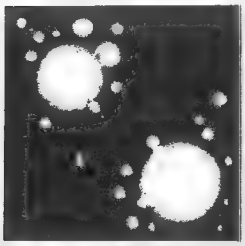
An extra design overhead on the budget for this story was the commissioning of four paintings by freelance artist John Stout. The portraits depicted Lady Morgana Montcalm, Mrs Trefusis, Senora Camara and Dr Thomas Borlase.

MAKE-UP came into its own with the transformation of Vivienne Fey into the silver-skinned Cessair of Diplos. David Fisher was confused as to why she underwent such a radical change at all: "Probably someone in Make-Up had the idea. I vaguely seem to remember discussing how to show the viewers when she was in her Cailleach-goddess form. Looking back on it, I don't think it was a particularly good idea."

Apart from this there was little call on the department once the decision had been made to produce the stone Ogri as effects.

COSTUME also benefitted from this. The most complex costume in THE STONES OF BLOOD was the feathered Cailleach with her crow-like mask. Her druidic followers wore simple white hooded-gowns over their normal twentieth century clothes.

Costuming a contemporary Earth story with only one humanoid alien was relatively straightforward in **Who** terms.



Not so straightforward for ***ELECTRONIC EFFECTS*** was the ChromaKey scenes of the Doctor rescuing Romana from the cliff edge in part two of the story. All the location footage had been shot to give the sky a deep evening blue/grey

in the series at a deeper level.

The term *Gothic* is widely used in many different ways. Sometimes, it simply indicates the use of dark settings, with candles and shadows. Here, it's being used to suggest a conformity to a set of conventions of fantasy and horror which take their roots from medievalism. Gothic is a way of looking at the world which taps into deep-rooted fears. It has close connections with dream imagery, with melodrama, and with the darker parts of the human psyche. Gothic has influenced detective fiction, science fiction and romance. It defines a vocabulary of fear, through symbols which take on special significance.

In female Gothic, symbols are used which both fit into the Gothic convention and which have special meanings for women. This is best illustrated by an example, so since it is part of the title and such an important symbol, a good place to start is with blood.

Blood has several meanings specifically for women. Menstruation, the phenomenon of a woman who bleeds but does not die, is both a part of female (monthly) life and the source of many superstitions about women's magic. In pregnancy, mother blood is essential to nurture life. Blood does not necessarily mean death to women, it can also mean life. The Ogri feed on human blood like vampires, or like unborn children. The Ogri do not use the sensuous love-death embrace of a vampire. But their similar feeding habits, their (enormous) phallic shapes, and their dependency on the protection of Vivien Fay make them her symbolic boy children, who over the years have grown as big and thuggish as bouncers.

It is through its imagery and the use of conventions of the Gothic genre that THE STONES OF BLOOD shows a deeper femininity. The first scenes on Earth open with shots of the full moon (at the end of its own monthly cycle). The moon is often associated with the female goddess Diana - and of course with witchcraft and the powers of evil. The moon is tied very closely into fertility religion. Ancient Man (and Woman) worshipped the moon - believing that it could influence the Earth's fertility. The fertility symbols (such as *Venus figurines* - statuettes of women with enlarged thighs, breasts and buttocks) date back more than 20,000 years. Today floral dances, and even the harvest festival owe their existence to the pre-Christian religion of Diana the huntress: goddess of the moon, animals, forests, and women in childbirth.

Even the name of the Ogri ties in with the fertility of the Earth. The Doctor cites the name as the origin for the words "Gog", "Magog" and "ogre." According to most scholars,

Magog was the Celtic Earth goddess: Ma-gog, the mother-god.

The moon's circle of light is a shape and image repeated through the story - in the arrangement of the stones, for example, or in the bright circle Vivien Fay draws around herself when she transports to hyperspace. The circle is an often used female symbol (breast/vagina) and its recurrence in the story is part of vocabulary of feminine imagery.

The whole concept of witchcraft (which has its very origins in the fertility religions), Fay's disguise for her extra-terrestial powers, is another feminine part of the story's construction. The crows act as Fay's familiars - creatures over which she has control and which do her will. The presence of a familiar (usually a cat or bird) was used in early witch trials as part of the proof of a woman's guilt. Fay's wand, both in its shape and in its ability to change form, is part of a traditional iconography of witchcraft and magic.

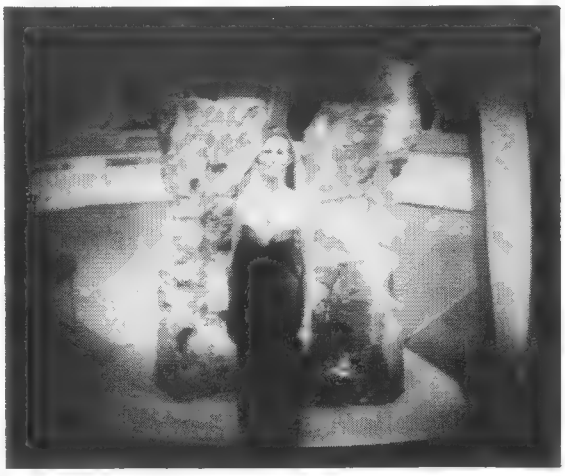
The poorly lit, dusty passages of De Vries house are part of the Gothic tradition used in everything from *Jane Eyre* to *The Silence of the Lambs*. The images of Vivien Fay which the Doctor and Professor Rumford find there are of course very important in the discovery of Fay's true identity. The pictures, risky evidence to keep in a house as they make Fay's elongated life span clear to any viewer, are evidence of the flaw in Fay's character - the vanity and arrogance which links her to several other Gothic villains such as Dorian Gray or Frankenstein.

Even the Megara owe their origins to a woman. While *Megara* was a trading city in ancient Greece, *Megaera* was one of the Furies (the others being Alecto and Tisiphone). The Furies (or Eumenides) were the classical Greek goddesses of vengeance - like the Megara they pursued unpunished criminals.

THE STONES OF BLOOD displays the themes of female Gothic listed at the beginning of this article in ways which are sometimes straightforward and at other times ingenious. The cells on the hyperspace vessel can be seen both as dark caves and as the source of imprisonment. The Megara epitomise spirits without body as well as showing discrepancy between their authority and the evidence of the Doctor's own senses in the identification of Vivien Fay. The Key to Time is of course the stolen inheritance, and a very importance inheritance at that.

In THE STONES OF BLOOD, the Doctor, Romana and K-9 are transported to a contemporary Earth, But this is an Earth filled with phenomena which initially can only be explained in terms derived from myth and superstition. It is a landscape where the unexpected and uncanny animal goddess and vampire stones coexist with the domestic comforts of Vivien Fay's cottage or the comparative solidity of Professor Rumford's bicycle.

This is a landscape which not only echoes the conventions of Gothic, but which belongs to the more specific territory of female Gothic. It is a woman's nightmare landscape. □



100 for 15

JEREMY BENTHAM looks at the anniversary celebrations for November 1978

On Thursday 23rd November 1978, **Doctor Who** was 15 years old.

Fittingly both Story 1 and Story 100 were set on Earth, and partially in the present day. It had begun with P.C. Reg Cranfield playing his torch over the gates of 76 Totter's Lane, London, and had notched up its anniversary with the Doctor, Romana and K-9 in Cornwall. Fifteen years, 100 stories and, soon to come, the 500th episode.

Originally the BBC, in the persons of Graham Williams and Anthony Read, had been totally unaware of the triple celebrations the 1978/79 season would bring. This was remedied early on in the year when Appreciation Society co-ordinators Jan Vincent-Rudzki and Stephen Payne wrote to the Production Office listing these key dates and events.

They followed that up on 1st April 1978 with a feature article in the Society fanzine T*ARDIS* leaking a progress report on the anniversary story inventively titled THE FIVE DOCTORS. Reportedly this serial was being written by Terry Nation and would feature a lookalike actor playing the role of William Hartnell's Doctor. In support of the text a photograph was appeared apparently showing Tom Baker, Jon Pertwee and William Russell together during rehearsals.

It was a faultless spoof, but it did prompt Graham Williams to rise to the bait and reply in kind. Published in *TARDIS* the following month his letter read:

"I was both fascinated and delighted to read in *TARDIS* Vol 3 #2 of the forthcoming **Doctor Who** story in celebration of the programme's several anniversaries. Hopefully you will keep me posted as to further developments and as soon as you have a firm production date please let me know - it does take time, as I know you appreciate, to arrange for actors, writers, directors 'et al' to gather together and participate simultaneously in a production of this scale.

"I trust that your younger members will understand that the ambition of this project is in inverse proportion to your own sense of humour, and is therefore unlikely ever to reach the screen!"

The point, however, had been made and while THE FIVE DOCTORS may not have happened that year, events to commemorate the world's longest running sf series did get organised as the calendar swung into the month of November.

First off the mark was BBC 1's early evening magazine programme **Nationwide** which scheduled a slot in its Wednesday show the night before the November 23rd anniversary. But things did not go quite as planned.

On the day before live transmission the researcher assigned to compile the **Doctor Who** feature went sick. Having no 'phone in his flat he could not be contacted and so nobody knew what he had arranged - whether any clips had been scheduled or any guests contacted. So, on the Wednesday, the **Nationwide** team virtually had to pick up the feature from scratch and arrange what they could at very short notice.

Fortunately, at the time of its tenth anniversary, a film reel of cleared **Doctor Who** clips had been put together by the **Blue Peter** Production Office. Hastily this was pulled out of storage so that **Nationwide** viewers could be treated to the nostalgic sight of Hartnell's Doctor confronting his deadliest adversaries in THE DALEK INVASION OF EARTH, and that all-time favourite, the first meeting of all the Doctors from THE THREE DOCTORS.

Even then, with a hurriedly re-jigged script, their problems were not over. Earlier that afternoon a big story had broken with the news that all workers at the giant Ford Motor factory at Dagenham had voted to end their latest of many strikes.

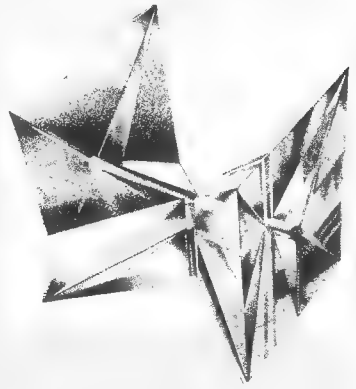
Guests for the live studio interview were Carole Ann Ford - returning to meet her grand-father for the first time in fourteen years - Mary Tamm and Tom Baker rushed at speed from recording THE ARMAGEDDON FACTOR to the studio to confront Frank Bough.

It was a harrowing interview. Tom Baker's rapidly downed liquid refreshment had left him in playful spirits, reducing Mary Tamm to a fit of giggles on-air, and accusing Frank Bough of frightening children into watching **Grandstand** from behind the sofa - just like **Doctor Who**. The upshot was Frank Bough accidentally turning over two pages in his script and terminating the feature a minute ahead of schedule. Panicked signalling from the Floor Manager reminded him there was still one more clip lined up ready to run, an extract from THE EDGE OF DESTRUCTION, unusual in that it was the print with an Arabic dubbed soundtrack.

On November 23rd itself **Blue Peter** presenters Simon Groom and Lesley Judd paid their tribute to the 15-year old programme, coinciding their slot to within half an hour to the time of **Doctor Who**'s original first broadcast. It was a far slicker performance, but then that was hardly surprising as the script for the ten minute piece had been written five years earlier. With only a few modifications it was the same review of **Doctor Who** as done by **Blue Peter** in 1973. There were a few changes. A scene from THE RIBOS FILE (sic) replaced a silent clip from THE FIREMAKER, and an effects explosion from THE PIRATE PLANET replaced an extract from THE WAR GAMES. Otherwise it was the ubiquitous clips tape showing the first regeneration, the WAR GAMES shopping list of monsters and, once again, that clip from THE THREE DOCTORS.

Only one pre-planned anniversary celebration got scrubbed entirely, a scripted and rehearsed scene in THE STONES OF BLOOD where Romana brings out a cake she has baked for the Doctor's birthday. The cake was made but on the day of recording Graham Williams decided to pull the scene.

He explained to the readers of *TARDIS*: "I felt this would smack rather too much of congratulating ourselves, rather than the programme being quite rightly congratulated by those people who had enjoyed it so much over the last fifteen years. It also raised the question of where do little Doctors come from! The human birthday party, after all, is an anniversary of a human birth - perhaps Doctors have regeneration parties - Who knows?" □



colour (although it had been damp and cloudy all through the location week). But some of the stock 35mm film supplied for the ChromaKey shots of the sea shore and horizon was of a bright golden sunset. However it was too late to get it changed on the day.

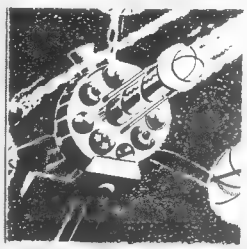
Electronic effects were also used to enhance the glow of the Ogri as they absorb blood and to superimpose both the vortex effect of moving to and from hyperspace. The views of hyperspace seen through the spaceship windows were, however, a lighting effect and not electronically generated.

One of the more complicated effects was recorded in the second studio block - this was the sequences of the characters seen through the windows of the hyperspace ship. This was achieved by ChromaKeying them into the blue window of an enlarged model section of the ship.

Block two was three days in TC3, spanning Sunday 16th July to Tuesday 18th July. This block involved all the scenes in the TARDIS, Vivienne Fey's cottage and aboard the space ship. A separate, black-draped set was provided for puppeteers John Thirtle and Angie Passmore, of the Playhouse Puppet Theatre, who were engaged to operate the Megara props.

The original intention was that the Megara would appear as tangible metal spheres (as they do in Terrance Dicks' book) rather than lights.

THE STONES OF BLOOD saw the first major use of micro-chip electronics for **Doctor Who**. Mat Irvine, ***VISUAL EFFECTS*** designer recalls: "The Beam Machine used some more of Charlie Lumb's solid state work for the digital displays on the control box, although the bulk of that device was a static prop mounted on a conventional camera tripod. I can't remember now if the vortex effect from the Beam Machine was created wholly by Electronic Effects or whether they coloured and enhanced swirling highlights from our own vortex machine.



"Certainly Visual Effects has always had a vortex machine because of its versatility. It can either be an ocean whirlpool or a galaxy of whirling stars if seen from above, or a waterspout or a tornado if viewed from the side. I do

recall the machine was out of commission for a long while after the perspex funnel split during THE INVISIBLE ENEMY, disgorging a gallon of coloured water all over the studio floor, but I'm not sure now if we had it available for THE STONES OF BLOOD."

The Beam Machine did exhibit one diversion from the script however - Rumford and the Doctor discuss the "needle on the dial", but the machine has only a digital read-out. The machine is apparently powered by Tritium crystals, which the Doctor pours into the top of it. A tea towel covers the end, and the Doctor removes it to reveal that the crystals have arrived in the central focussing bulb. In fact, of course, the towel was positioned to hide the fact that the crystals were already built into the prop.

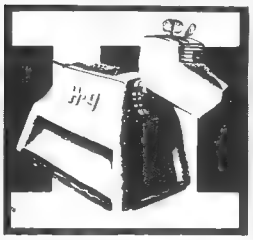
The Beam Machine also had to be 'blown-up' by Cessair.

The destruction of an Ogri by the Megara was a combination of electronic effects - for the ray beam from the Megara - and visual effects dropping sand to the floor where the Ogri prop had stood. A quick fade from the Ogri to the sand as the beam hit completed the effect.

Model work for the story included a model of the stone circle, and two models of the hyperspace ship - one full model, and one enlarged window section for the shots of people within the ship. The full model reappeared in **Bob Symes World of Models** later in 1978. In this programme Mat Irvine discussed its construction, and showed specially-shot film of the ship orbiting a model planet.

Miss Fey's wand also used microchip circuitry. Mat Irvine described the wand: "It took a couple of weeks to complete, and it need not do what it does. We could have just have it light up at the end, it doesn't add much to the story by doing this [lights traversing its length]. All the work was in getting the lights to operate. It's all self-contained - integrated circuits and batteries in the handle. "

The "computer images" on the space ship screen, showing its position relative to the stone circle, was a standard piece of animation from the BBC Graphics Department.



K-9 had fun in the studio - as he had on location. On location

The Stones Tapes

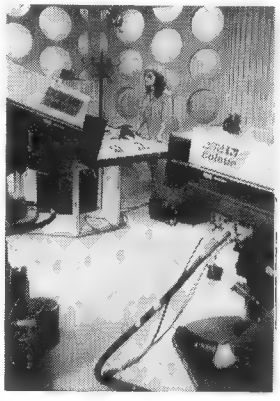
Director DARROL BLAKE talks about shooting THE STONES OF BLOOD, his sole DOCTOR WHO story

DARROL Blake's work these days is more concerned with the events in Albert Square than the problems of hyperspace. However, he retains a certain affection for THE STONES OF BLOOD and a remarkable memory for the technical difficulties the anniversary story presented.

When **Marcus Hearn** spoke to him at his West London home he began his description of the filming of his episodes by explaining why he chose to rely on videotape throughout.

"What I hate, and have hated for many years,is what I call piebald productions - locations on film and studios on video. Directors think differently when they're directing a film camera than when they're directing a video camera and they shouldn't. It should be the same eye that directs all the scenes no matter what you're using. Unfortunately though, probably because of the history of film editing and dubbing etc, film sequences become totally different and I hate that. I had succeeded for the best part of ten years in persuading the producers of what I was doing to go either all film or all video. Graham was quite happy to do all video and so was I because by then I'd done a bit of location video on **Emmerdale Farm** and various things for Thames.

"The actual locations we used were quite limited. The stone circle was the major location and the exterior of the stately home. It was my decision to use the Rollright Stones as I had happened to visit them with my wife years before and they had stuck in my memory. They were reasonably accessible and in private ownership so we could do a deal. We put the false 'altar' bit in the middle which we then put in the studio for the night scenes as we didn't have to have the whole circle there obviously. I did all the day scenes on location and most of the night scenes in the studio. We also did day for night shooting on location for some of the scenes with the Doctor and K-9 looking for Romana. It seemed sensible to use the Outside Broadcast unit because the locations were so confined and there were a lot of scenes at the stones.



"For the stately home we used a business training college. I remember we got up one morning and the TARDIS had disappeared. In the end it turned out that the students had picked it up and run with it. It was discovered about two miles down the road in the quarry that we were using!

"We were using this small quarry for the cliff edge scenes. I remember I went looking for stock footage, some of which we needed for those scenes. I can't think why we didn't get it from the BBC film library which should have everything you want because it's the best in the world. I went to Elstree film library, which was the old Associated British studios where a lot of the later

Hammer stuff was done. We were looking for a shot of the moon behind some clouds which we got. On the same reel I came across the most extraordinary shot of the view looking down from the top of a cliff into some waves. Somehow in the water there was a bright light which gradually disappeared down. I thought, 'I'll have that.' I cut it into the sequence where the stone goes over the cliff. Tom looks over the cliff and you hear a monster splash. Then you see this light disappearing under the waves.

"I remember I had some problems with the casting. I originally wanted Honor Blackman for the Susan Engel character (Vivien Fay) and went to see her about it. She wasn't keen however, and neither was Maria Aitken who I also asked."

"For the two campers we had Jimmy Murray, who was the DJ Pete Murray's son, and Shirin Taylor. Jimmy died some time later and Shirin is of course now in **Coronation Street**."

Earlier work directing **Ace Of Wands** led Blake into a two years at Thames TV in the early Seventies. It was during an extensive run directing **Rainbow** that he first met John Leeson (then playing Bungle) and another colleague who proved invaluable for the realisation of the Megara.

"The justice machines were in fact two puppeteers from **Rainbow**, John Thirtle and one of his assistants. Visual effects made them two wands with a bulb on the top and two chasers round them. They were dressed in black with black drapes and a monitor which of course on **Rainbow** John was used to working on. The bulbs on the wands were voice activated and I had David McAlister, who is a dear friend, and Gerald Cross sitting on the side of the studio with mikes. They could hear what Tom and everybody else was saying so they read the lines. We didn't use ChromaKey because they were in black - it was a straight superimposition. John was a brilliant puppeteer and he was able to put them wherever they needed to be.

"For the control desk of the spaceship I wanted there to be screens which were *alive* - I don't know what with but I wanted them to be animated with stuff. Mitch (A.J. Mitchell) fed them with computer graphics. He was extraordinary; a great find and a great talent needless to say lost by the BBC.

"I didn't use Cyril Luckham because presumably that would have been costly for one line. The voices we actually used was that of Gerald Cross who was one of the justice machines.

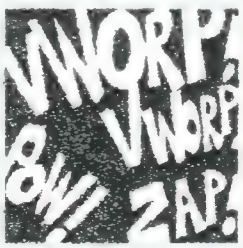
"As I remember I did all the location work I needed to do in five days and I think we finished in four and a half. We finished early in the studio as well; I think we all wrapped at four o'clock and came back here for a party, everybody except Bea Lehman who made her excuses.

"John Nathan-Turner, who was the Production Unit Manager, thought this wasn't a very good management of resources. I mean you can't know you're going to finish early can you? You can't possibly know in time to save money." □

he had been dragged about on trolleys, and propped up on a bag of peat to get the camera angle on him and his angle of fire at the Ogri correct.

Mobility was his most problematic feature in the studio. For the sequences where he is carried, a lightweight fibreglass replica was used. In other scenes - such as crossing the Hall's foyer - he was guided by the Doctor and dragged on fishing line.

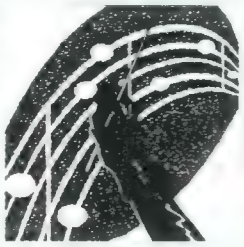
(Visual Effects work for this story is discussed in more detail by Mat Irvine in *Rolling Stones*.)



Post-production dubbed-on ***SPECIAL SOUND*** was given special attention in "Stones of Blood". Aside from standard "Grams" effects, such as the Ogri heartbeat and the Key to Time sounds, Darrol Blake insisted on adding atmosphere to the story by enhancing the cawing sounds of the ravens, by adding echo to some of the scenes in de Vries' house and on the ship, appending the sound of car doors slamming and engines revving up as Rumford rescues the Doctor from druidic sacrifice, and by adding a hollow click to the sound of footfalls aboard the Megara ship to suggest walking on a metallic deck.

Although Dick Mills was credited for the special sound in the story, it was actually the work of his colleague Liz Parker. Dick Mills was on holiday at the time, but got the credit out of force of habit - nobody considered checking who had actually been assigned to the show, and nobody who knew noticed the mistake.

Certain passages of speech were re-recorded and post-dubbed as well to add echo and reverberation; such as Romana's vanishing words at the end of part two, and Miss Fey's "Beware the Ogri" threats for the re-edited end of part three/start of part four.

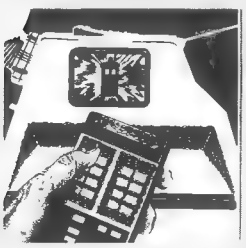


Dudley Simpson was allowed the budget for an eight-piece orchestra for his incidental ***MUSIC*** for this story. Along with brass, percussion and a keyboard, he employed two cellos for the "wood-panelled rural England"-type themes, and two wood-

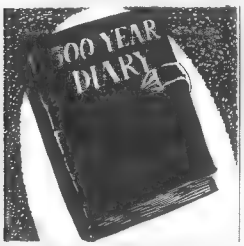
wind for reedier, more haunting passages of music. The scene as the Doctor first emerges from the TARDIS with his "Colin Baker umbrella" was accompanied by a full arrangement of "The Doctor's Theme", the piece of music he had composed and used in earlier stories such as PYRAMIDS OF MARS and THE MASQUE OF MANDRAGORA.

Guaranteeing to bring all the episodes in under 25-minutes required Darrol Blake to re-edit the close of episode two and the beginning of episode three. In Fisher's script part two ends with a lengthy scene of the Doctor and Rumford exploring the secret passage in de Vries' house, finding the paintings and then being attacked by an Ogri. Blake both truncated and split this scene to fit it across two episodes, moving Romana's episode three kidnapping and transportation to the Megara ship back to make episode two's cliff-hanger. Tight editing also meant that there was no reprise of the cliff-hanger at the start of part two.

Suffering from no strikes nor any other additional complications THE STONES OF BLOOD was completed on time and within budget. Upon its ***TRANSMISSION*** the first episode was preceded by an announcement that this was the 100th Doctor Who story, and that the show was fifteen years old in November. It was duly voted top story of the year by the Doctor Who Appreciation Society. David Fisher told *Doctor Who Magazine* he was delighted with the trophy - a figurine of the Cailleach: "It's the only thing I've ever won! Graham Williams gave it to me in a box on my way out of a BBC club and it was actually wrapped in a pair of pyjamas. At first I thought it was a bottle of something!"



Fisher was pleased with the finished production as well: "THE STONES OF BLOOD is probably the **Who** I'm most proud of."



The serial was purchased by the Australian Broadcasting Company on 28th February 1979. They rated it *G* and made no cuts to it.

For ***CONTINUITY***, Romana is still wearing her PIRATE PLANET costume in the early scenes in the TARDIS

Rolling Stones

Visual Effects Designer MAT IRVINE recalls the effects requirements for THE STONES OF BLOOD

WE DID consider quite a number of options for how we were going to move the stones on location. One way would have been to fly them on wires suspended from a cherry picker.

A cherry picker is somewhat of a mis-noma as about the only thing it doesn't do is pick cherries - cherry trees are not very tall! But it is a truck with a platform attached to a scissor arm on the back: the kind of vehicle used to maintain street lamps. The industry uses them as a means of doing crane shots instead of hiring the much larger film crane. There is also an advantage that with a cherry picker you get a platform to work and operate from, whereas all a crane does is lift. Cherry pickers were used quite a lot on **The Tripods**, but then Tripods had a much bigger budget. As it was, my request for a cherry picker for THE STONES OF BLOOD got turned down by the money men, so we opted for moving the stones in a more mysterious way.

What do I mean by 'mysterious way'? Films like *Alien* are proof that it is often better if you only glimpse a part of the monster from time to time rather than seeing it all in lengthy long shots. So the stones we felt would work better if you only saw them moving very occasionally, and even then only briefly - a sudden movement outside a window, a quick zoom-in to a lit shape in the distance, or a brief cut-away to a gate being smashed open.

We ended up using probably the simplest effects trick in the book - mounting the three fibreglass Ogri on trolleys and pulling them along lengths of blockboard track using a combination of wires, ropes and pulleys. Working with that degree of simplicity can have a lot of benefits, a major one being that you don't have to spend as long setting shots up, which, in turn, offers the Director the option of doing more takes.

For example, one scene required K-9 to travel up to the top of a hill, stop, get a bearing on the Doctor and Romana, and then go racing off downhill to their rescue. We found a fairly smooth slope where Nigel Brackley could run the dog uphill by radio control, with some extra help from a length of nylon wire pulled by one of my assistants. At the top of them hill he stopped to take his bearings, which was the cue for another assistant to shove him onto the same trolley we were using for the Ogri. Another wire was then used to pull the trolley round through ninety degrees to a point where yet another assistant, with another length of wire, would take over and pull K-9 downhill over the Ogri track. Darrol Blake did about five takes of that scene, and I'm pretty sure we established a speed record for K- that day that has yet to be broken.

As you have probably guessed, the one thing we did not do for THE STONES OF BLOOD was shoot anywhere near the sea. The cliff, over which we tipped one of the fibreglass Ogri stones, bordered a quarry not far from the Rollright Stones in Oxfordshire. That's where Electronic Effects came into their own, using ChromaKey to add a sea background during Post Production. They also found some library footage of a glow in the sea, which they used to show the Ogri stone supposedly sinking beneath the waves. From my point of view I can remember being amazed at finding the lights in the Ogri still working after we had tipped it down that quarry slope.

Darrol Blake was a very sympathetic Director to work with from the point of being very receptive to the ideas we were putting forward. Very often if you are lucky enough to get a Director who has some understanding of Effects, you've won 75 per cent of the battle. It comes down to demarcation in the end. If they had been done as actors in rubber suits the Ogri would have been the responsibility of Costume, although frequently it is not as clear as that. The Dalek is a classic example. We handle them in Effects, but as they started off under the Design banner. Design could argue they're props, and Costume could argue they are "worn" and are therefore a costume. The Cybermen are a kind of agreed half-way house; Costume designs the suits, but we supply all the fittings. And masks, of course, can be an even worse nightmare. That is why

Efffects and Design teams (Mat is far left)

the maxim we normally work to is: "If you can't decide what it is, it's probably an Effect."

At the initial design meeting we had for THE STONES OF BLOOD, my view was that the Ogri would look better as solid objects seen to move mysteriously, rather than as men in rubber suits seen to move obviously. The script did suggest they should should look rather like The Thing from *The Fantastic Four*, which I think is what Costume proposed, but ultimately it is the Director's decision the matter, and it was Darrol who decided the Ogri should be an effect.

The decision to make the whole show on video, using O.B. for the location-work, did-not really concern me from a design point of view. I have, though, always been of the impression that if you are doing a drama, it ought to be on the same medium all the way through - all film or all video. You had had the blend in the past simply because film cameras were lightweight and easy to move around on location, even though film stock was expensive. Video tape was cheaper and re-useable, but up until the mid-Seventies it was very difficult to use video cameras on location for drama because of their size and the need to link them by thick cables to big outside broadcast vans.

Two advances solved all that, one was the new generation of lightweight Ikegami cameras we used on THE STONES OF BLOOD, the other was the development of LPUs - Lightweight Production Units. These are purpose-made vehicles fitted out with two one-inch videotape machines, mixing and simple ChromaKey facilities, and a VHS recorder to make viewing copies, all of which filled the back of a Transit-sized van. Nowadays the system are much smaller and can fit into an Espace. The rig we had on THE STONES OF BLOOD comprised two lightweight Iky's and one LPU.

Normal procedure is for both cameras to be linked to one tape machine, with the second recording from the first, acting as backup. The Director then concentrates on mixing his shots as he would do in a studio. However, he can take the decision to link tho second camera directly into the second tape machine ('iso-feeding') and record everything from two camera angles; mixing and editing his shots afterwards. Expensive and time-consuming Effects shots like explosions are typical instances where you would do this. The penalty though is losing the safety of backup. As I recall, we did THE STONES OF BLOOD running both cameras into one machine.

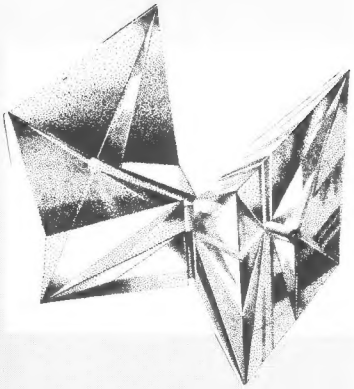
There were two models required for the story, one was the hyper-space ship, the other was a table-top replica of the stone circle. We needed the latter for two reasons. Firstly, the budget would not run to recording at night on location, and yet we needed long shots of activity going on in the circle at night. Secondly the real Rollright Stone circle is bisected by a main road, and the only way you could get a long-shot of the entire ring minus the road was by taking the cameras into a corn field. Being the BBC we did not want to trample down a farmer's corn field, hence we settled for taking a couple of still photographs for the daytime establishing shots, and doing the night scenes with a model.

"I'm never too happy with any model shot done in a TV studio set-ups, but on THE STONES OF BLOOD this was down to the Director's criteria.

As far as he was concerned, the ship did not have to do anything except be seen briefly from time to time as establishing shots. In his mind that did not warrant the expense of film and so we did it in the studio, mounting the ship on a rod with Electronic Effects adding in a coloured background. One thing Darrol did want though was an exterior shot of the Doctor seen peering from one of the prison ship's windows. So we built an enlarged section of part of the ship with ChromaKey blue material added to the windows so that long-shots of the Doctor could be matted in. If I remember correctly, we recorded those shots at the very end of a recording day - the logic being that if we had run out of time, the drama would not suffer if those shots were dropped, but as we didn't, they added to the quality of the finished show. As to why the ship was square shaped, that was down to me. I simply felt that was a shape we had not used in **Doctor Who** for a long time. Also there was a certain element of what was being built full size; the style and the shape of the exterior hadn't to jar with the interior sets.

The Megara were entities, and in this instance 'entities' meant they fell under the Effects banner. They were actually three or four rings of lights on marionette rods, built by Charlie Lumb, that appeared to chase each other when puppeteers manipulated the rods. The lights were then superimposed into the picture and made to sparkle by putting a star filter over them. You didn't even need to use a blue backcloth for them. Because they were lights you could run them against black.

One small bit of pioneering we did on THE STONES OF BLOOD was Vivien Fay's wand. Up until then you had had flashing lights in the show but they had invariably been operated on a mechanical system: a rotary cam pressing down on micro-switches, which tended to be large, noisy and although only 12 volts - 24 volts at most - did consume a lot of current. But by 1978 you were starting to see inexpensive, solid-state timer chips. These were small enough that the whole mechanism, including a small battery power source, could be self-contained inside the wand, so the Director wouldn't need to worry any more about disguising wires and cables for close-ups or long-shots. Again it was Charlie Lumb who built that wand. Charlie, at that time, was the top electronics person in Effects, having adapted easily from working with valves to working with transistors and then to solid state circuitry. He was very precise in everything he made and his workmanship was second to none. In all the years I worked with him, nothing he ever made for me ever went wrong. I wouldn't say THE STONES OF BLOOD pioneered the use of solid state electronics in Effects work, but it was certainly one of the first to use it. □



Limbo Room. Later on the Doctor suggests Romana change her shoes from the impractical stilettos. Luckily the White Guardian intervenes to distract her before she can put on the platform shoes (left by Jo Grant?) that she has found instead.

The Doctor describes the White Guardian as the "Guardian of Light in Time," whereas the Black Guardian is the "Guardian of Blackness."

After the Guardian interlude, a bleeper warns that the TARDIS is about to land - on Earth, which Romana says "everyone knows" is the Doctor's favourite planet.

Through the TARDIS outer doors we see a black void rather than the outside world.

Before leaving the TARDIS, Romana asks K-9 to explain tennis. "Real, lawn or table?" he asks. Romana tells him to forget it - so K-9 mkII now has no memory data about tennis. He also demonstrates an ability to mimic the noise of Fendelman's Time Scanner when he cannot answer a question.

To mend K-9 after he has been attacked by the Ogri, Romana links up the TARDIS Molecular Stabiliser to the Frequency Modulator.

The Doctor is also on fine form this story. He is, for example, more apprehensive of Rumford's penknife as she rescues him than he was of De Vries' sacrificial scimitar when he is about to kill the Doctor.

The Doctor also gets a line open to misinterpretation while inspecting the seals on the Megara's cabin. In response to Romana's question about what they say he replies: "I don't know - I can't read the script."

Hyperspace has undergone some changes since featuring in FRONTIER IN SPACE. According to THE STONES OF BLOOD, hyperspace is an extension to Einstein's special theory of relativity. It is a different dimension, as opposed to "ordinary four-dimensional space" - "a theoretical absurdity" according to the Doctor. Romana is also sceptical about the hyperspace ship: "Even granting the hyperspace hypothesis, what about deceleration? How do you decelerate an infinite mass?"

In the book, the third segment of the key merges with the first two when Romana puts them together. On screen, the story ends with the Doctor, unable to work out how the pieces fit, catching sight of Romana's knowing smile as she watches him.

On the production side the fact that for once

Audience

TV (LONDON region) **SATURDAY 28th OCTOBER 1978**

S													
PORT	NEWS	CONTACT	HAPPY DAYS	MIND YOUR LANGUAGE	THE INCREDIBLE HULK "Hulk Breaks Las Vegas"	BRUCE FORSYTH'S BIG NIGHT (variety...)				THE PROFESSIONALS "Man Without a Past"	NEWS	WORLD GYMNASTICS	
:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BC 1

S													
PORT	TOON	NEWS	GREASE DAY - USA (special)	DR. WHO Stones (1)	LARRY GRAYSON'S GENERATION GAME	ALL CREATURES... GREAT & SMALL		LITTLE & LARGE	STARSKY & HUTCH	NEWS	MATCH OF THE DAY		PARKINSON
:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BC 2

HORIZON		PLAY SPORT	NETWORK	OLD GREY WHISTLE TEST	NEWS	MY MUSIC	IN PERFORMANCE The Royal Ballet			IN PERFORMANCE contd..		film: Truffaut's DAY FOR NIGHT	

the TARDIS scanner did not show footage shot on location is interesting ***TRIVIA***. Instead a stock slide of moorland was provided by the BBC Stills Library.

According to Terrance Dicks' book, Martha is a local schoolteacher - and is keener on De Vries than on druidism. Both are embers of the BIDS - the British Institute of Druidic Studies.

Amongst the surveys of the Nine Travellers are those of Doctor Thomas Borlase, 1701 - 1754. Borlase completed his survey in 1754 - just before he died. According to De Vries "one of the stones fell on him just after he completed his survey." The stones were also surveyed by Rev Thomas Bright in 1820, and by others in 1874 and 1911. The surveys showed a discrepancy in the number of stones.

David Fisher's research shows through in some of this background: "Doctor Borlase actually existed and measured a couple of Cornish circles," he later revealed.

Professor Rumford believes that the Nine Travellers is one of the three Gorsedds of prophecy - a Gorsedd being a place of augurs. This is the Gorsedd of Boscombe Moor, Damnonium. The other Gorsedds are Stonehenge and Bryn Gwyddon in Wales.

The paintings hidden at the hall are of previous aliases of Cessair of Diplos. One is "the wicked" Lady Montcalm (painted by the Scottish painter Ramsey). She is said to have murdered her husband on their wedding night.

Mrs Trefusis was a recluse - she lived at the Hall (which is "a couple of miles" from the stones) for sixty years and never saw anybody.

Signora Camara was Brazilian. Her husband, we are told, did not survive the crossing from Brazil.

Before Signora Camara, the Nine Travellers circle was, in the middle ages, under the jurisdiction of the mother superior of the Little Sisters of St Gudula. Their convent was founded in the twelfth century. In 1572 the Hall was built on the site of the convent - which had been dissolved by Henry VIII.

Miss Fey does not live at the Hall, but at Rose Cottage in Boscawen. In her role as the Cailleach she is a Celtic goddess of war, death and magic.

Episode viewing figures of 8.6m (38th position in the ratings charts), 6.6m (75th), 9.3m (38th) and 7.6m (66th) respectively gave THE STONES OF

BLOOD a healthy average audience of exactly 8 million. The previous year's IMAGE OF THE FENDAHL had netted slightly lower at 7.8 million so, in comparative terms, the show was demonstrating an improvement, albeit a modest one. The audience appreciation figure for episode four was also healthy - 67.

As originally conceived fifteen years earlier by Sydney Newman, **Doctor Who** was the show that would bridge the gap between the sport and teen orientated programmes like Juke Box Jury. But **Doctor Who**'s almost instantaneous adoption of so-called "frightening material" had yielded the wisdom of swapping it and the pop music show around. Although throughout the Sixties and some of the Seventies **Doctor Who** had hovered around the 5:30 slot, some of its greatest audience returns had been garnered through its gradual shift back one hour and pulling forward less some contentious programmes.

In 1978 the movie *Grease* had proved very popular at the box office, both in Britain and the USA. The BBC, however, felt safer putting the imported promo-special *Grease Day USA*, which likewise starred John Travolta and Olivia Newton-John, into an earlier time slot - even at the risk of losing some potential viewers - rather than risk critical disapproval broadcasting a horror story like THE STONES OF BLOOD earlier than 6:00 pm.

ITV was also happy to go along with this principle. Many of its regions had done well moving the quasi-musical series **Happy Days** into the BBC-discovered *teen slot* and moving their sf-horror-fantasy programmes, such as **The Man from Atlantis** or **The Incredible Hulk** nearer to or after the six o'clock pillar. The snapshot of Saturday 28th October shows LWT with almost an identical style of programming to BBC 1, although with some scheduling rearrangements. The late-night Gymnastics reflects the BBC's own **Match of the Day**. **Starsky and Hutch** is mirrored in **The Professionals.** **Larry**

Grayson's Generation Game is countered with the launch of a rival variety show, hosted by the former **Generation Game** MC, **Bruce Forsyth's Big Night** - even though this new, much publicised show would ultimately prove a costly and ratings-damaging mistake for Independent Television.

On the BBC side, Noel Edmonds' **Lucky Numbers** series had proved poor competition for **Happy Days**, but the week after **Grease Day USA**, the corporation rectified that dent by bringing back another of its tried and tested Saturday night regulars, **Basil Brush**. It was business as usual. □

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CAST

DOCTOR WHO Tom Baker
ROMANA Mary Tamm
VOICE OF K-9 John Leeson
PROFESSOR RUMFORD Beatrix Lehmann
VIVIEN FAY Susan Engel
De VRIES Nicholas McArdle (1-2)
MARTHA Elaine Ives-Cameron (1-2)
VOICE OF THE GUARDIAN Gerald Cross (1)
CAMPERS James Murray, Shirin Taylor (3)
MEGARA VOICES Gerald Cross (3-4) David McAlister (3-4)

SMALL & NON-SPEAKING

DRUIDS James Muir, Ian Munroe, Maggie Pilleau, Judy Cowne, Decima Delaney, Mike Mungarven (all 1-2)
ROMANA'S STUNT DOUBLE Roberta Gibbs (2)
MEGARA OPERATORS John Thirtle (3-4) Angie Passmore (3-4)

CREW

SCRIPT EDITOR Anthony Read
PRODUCTION UNIT MANAGER John Nathan-Turner
SECRETARY Ann Rickard
DESIGNER John Stout
DESIGN ASSISTANT Kassie Pusey
COSTUME DESIGNER Rupert Jarvis
DRESSERS Alice Gilbert, Liz Pembroke, Andre Salut
MAKE-UP ARTIST Ann Briggs
MAKE-UP ASSISTANT Eve Barker
VISUAL EFFECTS DESIGNER Mat Irvine
VISUAL EFFECTS ASSISTANTS Charles Lumm, Roger Perkins
K-9 OPERATOR Nigel Brackley
PRODUCTION ASSISTANT Carolyn Montagu (also Southwick)
DIRECTOR'S ASSISTANT Carol Kane
ASSISTANT FLOOR MANAGERS Carol Scott Nigel Taylor
FLOOR ASSISTANT Peter Leslie
OB LIGHTING Hugh Cartwright
EM Bob Wade
OB CAMERAMEN Trevor Wimlett Mike Windsor
OB SOUND Vic Goodrich
OB SCENE CREW SUPERVISOR Bob Hare
STUDIO LIGHTING Warwick Fielding
TECHNICAL MANAGER Bob Warman
STUDIO SOUND Richard Chubb
GRAMS OPERATOR Andrew Hunter
SENIOR CAMERAMAN Reg Poulter
CREW 5
VISION MIXER Fred Law
ELECTRONIC EFFECTS A. J. Mitchell
VIDEOTAPE EDITOR Malcolm Banthorpe
PROPERTY BUYER Robert Flemming
SPECIAL SOUND Dick Mills (actually Elizabeth Parker - but she is uncredited)
INCIDENTAL MUSIC Dudley Simpson
WRITER David Fisher
DIRECTOR Darrol Blake
PRODUCER Graham Williams

TRANSMISSION

Part One: 28 October 1978, 18.24.08 (24' 20")
Part Two: 4 November 1978, 18.22.02 (23' 53")
Part Three: 11 November 1978, 18.21.05 (24' 27")
Part Four: 18 November 1978, 18.23.05 (23' 07")

FILM

Each part: 35mm (stock titles): 30" (opening); c50" (closing)
Part One: 7' Moon & Clouds at night (35mm stock supplied by *World Backgrounds Ltd*); 5' Waves crashing on rocks (35mm stock supplied by *World Backgrounds Ltd*)
Part Two: 3' Waves crashing on rocks (16mm stock supplied by *BBC Film Library*); 5' Waves crashing on rocks (35mm stock supplied by *World Backgrounds Ltd*); 89' Sea horizon (35mm stock supplied by *World Backgrounds Ltd*)
Part Three: 6' Waves crashing on rocks (35mm stock supplied by *World Backgrounds Ltd*); 7' Light disappearing into sea (35mm stock supplied by *World Backgrounds Ltd*)

OUTSIDE BROADCAST

12 - 16 June 1978: Rollright Stones (near Chipping Norton, Oxfordshire)

RECORDING

Studio 1:
3 July 1978, TC3 (11:00 Rehearse; 14:30-17:30 Rehearse/record: C6HT/B25002/A; 19:30-22:00 Rehearse/record: C6HT/B25002/B)
4 July 1978, TC3 (10:30 Rehearse; 14:30-17:30 Rehearse/record: C6HT/B25002/C; 19:30-22:00 Rehearse/record: C6HT/B25002/E)
Studio 2:
16 July 1978, TC3 (14:30-17:30 Rehearse/Record: C6HT/B25004/A; 19:30-22:00 Rehearse/record: C6HT/B25004/B)
17 July 1978, TC3 (10:30 Rehearse; 14:30-17:30 Rehearse/record:C6HT/B25005/A; 19:30-22:00 Rehearse/record: C6HT/B25005/B)
18 July 1978, TC3 (10:30 Rehearse; 14:30-17:30 Rehearse/record:C6HT/B25006/A; 19:30-22:00 Rehearse/record: C6HT/B25006/B)
Gallrey Session:
21 July 1978, TC1 (Electronic effects on part 3's project number - 11:00-22:00 Rehearse/record C6HT/B25007)

VT EDITING

Part One: 22 July 1978
Part Two: *1st edit* - 22 July 1978 (24'31"); *2nd edit* - 28 October 1978 (38' more cut)
Part Three: 25 July 1978
Part Four: 26 July 1978

PROJECT NUMBERS

Part One: 2348/2309
Part Two: 2348/2310
Part Three: 2348/2311
Part Four: 2348/2312

RECORDING NUMBERS

Part One: VTC/6HT/B25002/ED Spool 33246
Part Two: VTC/6HT/B25003/ED/ED Spool 34039
Part Three: VTC/6HT/B25004/ED Spool 414219
Part Four: VTC/6HT/B25005/ED Spool 34094

MUSIC

Each part: Opening music (Ron Grainer) 30"; closing music (Ron Grainer) 53"
Part One: Incidental (Dudley Simpson) 10' ??"
Part Two: Incidental (Dudley Simpson) 7'28"
Part Three: Incidental (Dudley Simpson) 8'13"
Part Four: Incidental (Dudley Simpson) 5'08"

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LITERATURE

Ed: BLAIN, Virginia &CLEMENTS, Patricia & GRUNDY, Isobel. *The Feminist Companion to Literature - Women writers from the Middle Ages to the Present*
BRONTE, Charlotte. *Jane Eyre* (Smith, Elder & Co, 1847)
IRVINE, Mat. *Doctor Who Special Effects* (Beaver, 1986)
SHELLEY, Mary. Frankenstein (1816)
WILDE, Oscar. *The Picture of Dorian Gray* (serialised in Lippincott's Magazine, 1891)
The Fantastic Four (Various - Marvel Comics)

ARTICLES

Doctor Who Magazine 46 (Mat Irvine), 51 (Birthday scene), 59 (Mat Irvine), 70 (episode guide), 99 (archive & Mary Tamm comments), 105 (birthday scene), 116 (John Leeson comments), 120 (mythology), 154 (David Fisher comments), 1991 Summer Special (Ogri comic strip)
Quark 2 (August 1978, Mat Irvine interview)
TARDIS Vol 3 #2, Vol 4 #2

FILMS

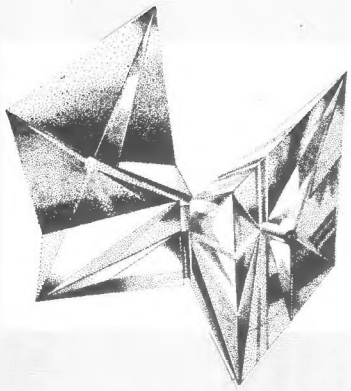
Grease (directed by Randal Keiser, 1977)
The Silence of the Lambs (1991)
Alien (directed by Ridley Scott, 1979)

TELEVISION

Ace Of Wands (ITV)
Adam Adamant Lives! (BBC, 1966-7)
Basil Brush (BBC)
Blake's Seven (BBC, 1978-81)
Blue Peter (BBC)
Bob Symes World of Models (BBC, 1978)
Bruce Forsyth's Big Night (ITV, 1978)
Dixon of Dock Green (BBC, 1955-76)
Doctor Who (BBC, 1963 -)
Doomwatch (BBC, 1970-2)
Emmerdale Farm (ITV)
Grandstand (BBC)
Grease Day USA (US, 1978)
Larry Grayson's Generation Game (BBC, 1978)
The Lotus Eaters (BBC, 1972-3)
Lucky Numbers (BBC, 1978)
The Man from Atlantis
Match of the Day
Nationwide (BBC, 22/11/78)
Orlando (Associated Rediffusion, 1965-8)
Paul Temple
The Professionals (Avengers Mark 1 for LWT, 1977-83)
Quatermass II (BBC, 1955)
Rainbow (Thames)
The Regiment (BBC, 1972-3 [pilot episode 1970])
Starsky and Hutch
Star Trek The Next Generation (Paramount, 1987 -)
This Man Craig
The Tomorrow People (Thames, 1973-9)
The Tripods (BBC, 1984-5)
The Troubleshooters (BBC, 1966-72)

DOCTOR WHO

The Android Invasion (4J)
The Ark in Space (4C)
The Armageddon Factor (5F)
The Daemons (JJJ)
The Dalek Invasion of Earth (K)
The Edge of Destruction (C)
The Firemaker (part 4 of A)
The Five Doctors (6K)
Frontier in Space (QQQ)
Image of the Fendahl (4X)
The Invisible Enemy (4T)
The Masque of Mandragora (4M)
The Pirate Planet (5B)
Pyramids of Mars (4G)
The Ribos Operation (5A)
The Sea Devils (LLL)
The Stones of Blood (5C)
The Three Doctors (RRR)
The War Games (ZZ)
Uunderworld (4Y)



The goddess is also known as Morrigu, Hermentana and Morridwyn. Her legend goes back four thousand years. The forcefield Cessair generates is based on a static electrical charge. She summons the Ogri by telepathy at the end of this scene.

The Ogri are from the planet Ogros which, like Diplos, is in Tau Ceti. Ogros is covered in swamps of amino acids, which the Ogri absorb. The closest equivalent on Earth for them to feed on is the globulin in blood plasma - such as they receive from the druidic sacrifices, or absorb from humans like the campers. The female camper is called Pat, the man is unnamed.

Diplos is a *G class* planet, to which the ship was en route - and the blood of its inhabitants is not fit for Ogri consumption. This difference of physiology explains Miss Fey's being allergic to citric acid - lager and lime, lemon tea, grapefruit, oranges, avocados and certain meats.

The Megara are justice machines with living cells within. They are biomachines - microcellular metallic organisms. They claim they cannot lie, although the only benchmark for their idea of lying is that 0.6 on their assessor's scale is "within the legal definition of truth."

Cessair is accused of murder and the removal and misuse of the Great Seal of Diplos. This Seal has the powers of transmutation, transformation and establishing of hyperspatial and temporal boundaries. After her (brief) trial, Cessair is found guilty of two crimes.

For "impersonating a religious personage - to wit a Celtic goddess" she is sentenced to 1500 years imprisonment. For the "theft of the Great Seal of Diplos" she is sentenced to perpetual imprisonment. The sentences are to run consecutively. □

CONTEXT